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WALLACE COLLECTION CATALOGUES

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PICTURES AND DRAWINGS

*With Historical Notes, Short Lives of the
Painters, and 380 Illustrations*



BY AUTHORITY

LONDON

PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE
AND SOLD AT HERTFORD HOUSE

1920

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WALLACE COLLECTION

KEY TO THE HANGING OF THE PICTURES AND DRAWINGS

The Arabic figures refer to the number of the pictures, the Roman numerals to the number of the Galleries : C=Corridor ; F.R.=Founders' Room (Old Board Room) ; G.S.=Grand Staircase ; I.H.=Inner Hall. Where no number or letter appears the picture is hung in Galleries XXIII-XXV, at present closed to the public, or in the Offices. Students who have a special reason for desiring to see a particular picture can obtain permission to do so by application to the Head Attendant.

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413	XX	467	XX	521	XVI	575	
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PREFACE

To the Fourteenth Edition

THE present issue of the Catalogue differs from its predecessor chiefly in the following respects:—

Illustrations—An advance has been made towards the complete illustration of the Collection by the addition of over one hundred blocks, bringing the total number of pictures reproduced up to three hundred and seventy-three. Bonington, Greuze, Isabey, Meissonier and Nattier are now among the painters the whole of whose works are illustrated.

Additions—A few paintings, drawings and prints, hung in the Board Room, had not hitherto been numbered or described. These are as follows: *Paintings*—No. 766, *Danaë and the Golden Rain* (School of Boucher); No. 768, *Virgin and Child* (Florentinè School, 15th Century). *Drawings*—No. 769, *The Duke of Parma Dining on a Drum-head at the Siege of Oudenarde* (Jacques Courtois, called *Il Borgognone*); No. 770, *Anne, Fifth Viscountess Irvine* (Silvester Harding, after Charles Philips); No. 771, *Death and the Huntsman* (Hendrik Hondius); No. 772, *Conversation Galante* (Lavreince); No. 778, *Cardinal Richelieu* (J. N. Robert Fleury); Nos. 774, 775, 776, Italian drawings of uncertain authorship. *Prints*—No. 773, *The Lace Maker* (Pieter de Mare, after Netscher); No. 777, *The Good Samaritan* (School of Rembrandt).

Attributions—Two pictures hitherto ascribed to Le Moyne, No. 484, *The Rape of Europa*, and No. 487, *Mercury confiding the Infant Bacchus to the Nymphs*, have been restored to Boucher. No. 535, *Portrait of an English Nobleman*, hitherto catalogued under Flemish or English School, has been assigned, on the suggestion of Mr. Lionel Cust, to Hans Eworth or Euwouts. Two pictures hitherto ascribed to Melchior de Hondecoeter, No. 64, *Peacock and other Birds*, and No. 69, *Dead Birds and Game*, have, for the reasons given, been added to the long list of works in the Collection by Jan Weenix. The *Panorama of the Harbour of Malta*, No. 493, hitherto grouped with the paintings of Canaletto's atelier, has been placed, pending closer identification, with the Venetian School. No. 378, *Girl in a Kitchen*, hitherto doubtfully ascribed to Lancret, has been accepted as authentic. On the other hand there seems to be no good reason for attributing to Charlier the gouache copies of Boucher, Nos. 474, 475, 476.

History—Some fresh matter has been added to the Introduction, and the working out of the pedigree of pictures has been continued. In the case of over a hundred the source, since the last issue, has been definitely ascertained or further particulars added to their history. The notices of pictures by Bonington, Boucher, Greuze, Lancret, Pater are examples of the progress made in identifying or tracing the pictures. A consequence is that in certain cases the older titles have been restored. Thus the *Study of Grief* by Greuze, No. 440, turns out to be *Psyche* number two. The seals on the backs of certain pictures have been scrutinised by Mr. A. van de Put of the Victoria and Albert Museum, with the result of

adding several interesting links to their pedigrees. An Index of Sales and of Former Owners has been added, and a Table, showing the growth of the Collection, so far as it has been ascertained.

Thanks are particularly due to Mons. Jacques Doucet, the founder, and to the staff of the Bibliothèque d'Art et d'Archéologie in Paris, for their courtesy in permitting use to be made of that remarkable collection. The rich series of marked sale catalogues has yielded much information, and will be further drawn upon when study can be resumed. M. Seymour de Ricci has been good enough to fill in a number of gaps from marked catalogues in his possession. Messrs. Christie have again allowed reference to be made to their records, and Mr. Algernon Graves has furnished additions and corrections to the notices of Reynolds from his annotated copy of "Graves and Cronin." Acknowledgments should also be made for information on various points to Mons. P. Lemoisne, of the Bibliothèque Nationale, the Keeper of the National Gallery, to Messrs. W. Roberts and R. C. Witt, and to Mr. G. H. Tite, who has finally cleared up the puzzle about Lord Hertford's purchase of Potter, No. 252.

D. S. M.

INTRODUCTION

THE WALLACE COLLECTION was chiefly formed by the fourth Marquess of Hertford, though it includes works acquired by his predecessors; was largely added to by his heir Sir Richard Wallace, and was bequeathed to the Nation by the widow of the last, who died in 1897; it was opened to the public on 22 June 1900. It ranks, in importance, with all but the greatest imperial and royal collections of Europe, and in variety surpasses some of these; its money value was estimated by experts in 1890 at three and a half millions; no such gift has been received by any country from an individual, unless that of the domain and museum at Chantilly, given in 1884 to the French Institute by the Duc d'Aumale.

The Collection consists, in the first place, of 778 pictures, water-colours, drawings and prints by artists of various schools; the Italian, Spanish, Flemish, Dutch schools are all represented, the last very fully, and the English Portrait School of the eighteenth century, with some examples of nineteenth century painters; while the French School, formerly so imperfectly shown in our public collections, is illustrated from Clouet to Corot with remarkable completeness. The *St. Catherine* of Cima and the *Boy Reading* of Foppa, the *Vierge de Pade* of del Sarto, the *Perseus and Andromeda* of Titian, the *Lady with a Fan* and two portraits of *Baltasar Carlos* by Velazquez, the *Rainbow Landscape* by Rubens, the *Philippe le Roy* of Van Dyck, the *Centurion Cornelius* and *Titus* by Rembrandt, the *Boor Asleep* by Brouwer, the *Woman and Boy* by De Hooch, the *Lady Reading a Letter* by Terborch, numerous pieces by Watteau by Boucher and by Fragonard, the *Nelly O'Brien* and other portraits by Reynolds, and the two Gainsboroughs may be named among the many masterpieces of the Collection.

In addition to pictures and drawings are large groups of miniatures and wax-reliefs. There is, besides, a notable collection of sculpture and one of medals; furniture, chiefly French of the eighteenth century, a collection unsurpassed; enamels, porcelain and faïence, the collection of Sèvres being matched only by that at Windsor and Buckingham Palace; ivories, glass, snuff-boxes, and other objects of art, ranging from the Renaissance to the eighteenth century, with a few Roman antiques and isolated pieces like the seventh century Bell of St. Mura. Finally there is the rich collection of European arms and armour, and the Oriental section, re-arranged and catalogued in 1914.

The history of the whole Collection, from first to last, it may prove impossible to make out, and we shall confine ourselves here to the Paintings and Drawings; but it may be said that, while it is probable that a certain number of objects other than paintings was inherited by the fourth Marquess of Hertford, the great bulk of these, as well as of the pictures, was acquired by him; a great part of the Renaissance collection of objects, as well as a number of pictures, was bought by his successor Sir Richard Wallace, and it was he who chiefly formed the collection of Arms and Armour.

THE PICTURES AND DRAWINGS

The history of the Collection of pictures and water-colour drawings can now be set out to a considerable extent. We can trace its beginnings back through four generations to the first

Marquess of Hertford. The Seymours had played other parts in English history before they bred a line of collectors. The first Earl of Hertford of this family was brother of Queen Jane Seymour and Lord Protector of England. More than once, by their alliances, the Seymours came near enough to the throne to be accounted dangerous, and by the same means added greatly to their wealth and landed estates. The Earldom of Hertford, extinct when Algernon, seventh Duke of Somerset and Earl of Northumberland, died in 1750, was revived in the person of

1. *Francis Seymour-Conway, second Baron Conway* (the Conway title and estates came to the family by marriage), created *Earl of Hertford*, and in 1793 *Earl of Yarmouth and First Marquess of Hertford*. He was born in 1718 and died in 1794, was ambassador to France 1763-65, Lord Lieutenant of Ireland 1765-6, Lord Chamberlain of the Household 1766-82. He married, in 1741, Isabella, youngest daughter of Charles, second duke of Grafton, and had seven sons and six daughters.

The portraits of his daughters by Reynolds, Nos. 31 and 33, were commissioned by him, and are the earliest pictures to form part of the Collection that have been so far traced. The portrait of George III by Allan Ramsay, No. 560, may have been his property, and the versions of Van Dyck's *Charles I* and *Henrietta Maria*, since his wife was a Fitzroy (Waagen says they were inherited by the fourth Marquess).

2. *Francis Ingram Seymour-Conway, second Marquess of Hertford, K.G.*, born 12 February 1743, died 28 June 1822. He took a prominent part, as Lord Beauchamp, in the House of Commons from 1766 till he succeeded to the title in 1794; was ambassador at Berlin and Vienna in 1793 and Lord Chamberlain 1812-21. He married, 4 February 1768, Alice Eliza, youngest daughter and co-heir of Herbert, second Viscount Windsor, and after her death, 20 February 1776, Isabella Anne Ingram Shepherd, eldest daughter and co-heir of Charles Ingram, ninth Viscount Irvine; on whose death he assumed the additional surname and arms of Ingram. His second wife was an intimate friend of the Prince Regent, who was a constant visitor in Manchester Square till his accession.

The only additions to the Collection by the second Marquess that have been traced are two purchases in 1810: one of great importance, the *Nelly O'Brien* of Reynolds, the other Romney's *Mrs. Robinson* ("Perdita"). He may also have acquired Reynolds's portrait of the Duke of Queensberry, No. 561.

His only surviving child, by the second marriage, was definitely a collector, as well as a man of affairs and fashion.

3. *Francis Charles Seymour-Conway, third Marquess of Hertford, K.G.*, born 11 March 1777, died at Old Dorchester House, Park Lane, 1 March 1842. He represented, as Lord Yarmouth, the family boroughs, Orford, Lisburne and Camelford (1798-1822), and had considerable influence with the Prince Regent, of whose household he was Vice Chamberlain. He married, 18 May 1798, the great heiress Maria, daughter of the Marchesa Fagnani, whose paternity was disputed by George Selwyn and "Old Q," the Duke of Queensberry. Both left her a fortune. He crossed to Calais to bring home his wife and family on the rupture of the Peace of Amiens in 1803, but was taken prisoner and interned at Verdun for three years. The Prince Regent then induced Fox to open negotiations with Napoleon, and Lord Yarmouth was appointed a plenipotentiary and eventually released. He was in 1827 Envoy

Extraordinary, bearing the Order of the Garter to Nicholas I of Russia. The magnificence he displayed "made a sensation even in a Court which outshines all in Europe and partakes of Asiatic splendour."

He was famous in London also for the splendour of his entertainments, his accomplishments, wit and dissipation. He won a place in literature as a model for the Marquess of Steyne in Thackeray's *Vanity Fair*, where Hertford House figures as "Gaunt House," and Lord Monmouth in Disraeli's *Coningsby*. He was credited at his death with the possession of nearly £2,000,000 (*Times*, 14 March 1842). The Duke of Queensberry had left to him and his heirs £150,000, two houses in Piccadilly, a villa at Richmond, &c.; the Marchioness, as residuary legatee, was expected to receive a farther £200,000 (*Gentleman's Magazine*, lxxxii, 659). He had, by his wife, one daughter, Frances Maria, who married, in February 1822, M. de Chevigné, and died in the following November; and a son, Richard, fourth Marquess: Lord Henry Seymour, born 1805,



died 1859, was reputed to be the son of Count Casimir de Montrond by the Marchioness; he was founder of the French Jockey Club, and a collector, some of whose pictures were bought by his brother, and are now in the Collection.

The third Marquess, while Earl of Yarmouth, helped the Prince Regent to form the collection of pictures, chiefly Dutch, that is now at Buckingham Palace and Windsor Castle; his name appears in sale lists as purchaser for the Prince. "St. Dunstan's," in Regent's Park, was built for him by Decimus Burton; he is said to have bought the old giants from St. Dunstan's Church and set them up there because his nurse used to take him to see them strike the hour "when he was a good boy." This villa he filled with works of art, chiefly marbles, bronzes and furniture; there were a few pictures, including the Hoppner now in the Collection, and the *Vision of St. Helena* by Veronese, now in the National Gallery (see under No. 563). There was, further, a remarkable library of Italian

books that speaks for the width of its owner's interests and culture. Of the pictures now in the Collection he is known to have bought the *Perseus and Andromeda* by Titian, and to have possessed four pictures ascribed to Canaletto. But his tastes led him chiefly to buy Dutch pictures, or his opportunities, for the events of the revolutionary period had led to the break-up of many Dutch Collections. The following pictures were in his possession and probably acquired by him, and doubtless there were a good many others:—Berghem, No. 183; Cuyp, Nos. 138, 253, 255; Van der Heyden, No. 195; Metsu, No. 206; W. van Mieris, No. 188; Netscher, No. 237; A. van Ostade, No. 169; I. van Ostade, No. 73; Rembrandt, Nos. 203, 229; Reynolds, No. 48; Schalcken, No. 171; Steen, No. 209; Wouwerman, No. 193; Wynants, No. 160 or 249. He also bought Van Dyck, Nos. 53 and 85—No. 16 also, but this must have left his hands, for it was bought a second time by his son—and acquired Gainsborough's *Perdita* as a gift from the Prince Regent.

In the next of the line the collecting instinct had developed into a ruling passion; to the disgust of his contemporaries, the fourth Marquess was a collector and little else.



4. *Richard Seymour-Conway, fourth Marquess of Hertford*, Viscount Beauchamp of Hatch-Beauchamp in Somerset, Baron Conway, of Ragley, County Warwick, in peerage of Great Britain, and Baron Conway, of Kiltullagh, County Antrim, in peerage of Ireland, K.G.M., was born 22 February 1800. In early life he held a commission in the 22nd Dragoons, rising to Captain, and he was launched on the diplomatic and political life of his predecessors; in 1817 and 1819 he was attaché to the Embassy in Paris, and was elected M.P. for County Antrim; but he retired from Parliament in 1826, four years later. For a short time afterwards he was attached to the Embassy at Constantinople. From his accession to the title in 1842, after making a maiden speech in the House of Lords, he took no active part in politics, lived chiefly in Paris, and was regarded at home as an eccentric

who avoided the ordinary life and duties of his order. He never married, and his half brother died before him; at his death, therefore, in Paris, August 1870, the title and entailed estates passed to the eldest son of his father's cousin, Sir George Seymour, G.C.B. Sir Robert Peel said that his abilities might have carried him to the place of Prime Minister, but his interest from the first was art, not politics.

The fullest account of Lord Hertford's life as a collector in Paris, from 1842 till his death, is to be found in two articles by the late Charles Yriarte, *Souvenirs anecdotiques du Marquis de Hertford*, in the *Moniteur des Arts*, 9 September 1870, and *The Hertford House Collections* in the *Pall Mall Magazine*, September 1900. Yriarte, according to the editor of the latter, was "the expert" by whose opinion Sir Richard Wallace was guided in many of "his purchases." He therefore knew the Marquess personally, and at least gives us the tradition of his later years. Some further particulars may be gleaned from an obituary notice by Mons. Ernest Fillonneau in the *Moniteur des Arts* for 2 September 1870. Yriarte says that Lord Hertford left London on a dispute with the parochial authorities over the drainage of his house in Piccadilly; he refused to give way, left the new staircase of the house unfinished, "closed" the shutters, declared the place uninhabitable in order to avoid "paying the rates, and abruptly quitted London." Thenceforward he lived in Paris. "As early as 1828 he had been elected a member" of the aristocratic club the *Union*, just started under the presidency of the Duc de Guiche, and now he also became a member of the Jockey Club; but of the two he preferred the former, where, together with Baron James de Rothschild and the Comte de Greffulhe, he became a partner of that famous set of whist players known as *La Grosse Partie*, and also became famous as a connoisseur. The small casino or pleasure-house of Bagatelle in the Bois de Boulogne was already his property. It was built for the Comte d'Artois by Bellanger in 1780 on the site of a pavilion belonging to Mademoiselle de Charolais. After the Revolution of 1830 it was alienated from the Crown lands, put up to auction, and purchased by the then Lord Yarmouth. Later, through the friendliness of Napoleon III, the fourth Marquess was able to extend his holding; he fitted up the pavilion as a residence, and sought out furniture and works of art of the eighteenth century, the débris of various revolutions. The grounds were laid out by a landscape gardener named Blaikeley, and decorated with sculpture.* Here grew up Lord Hertford's first collection; but he had also built† and fitted up two houses in Paris, one for himself, 2 Rue Laffite, at the corner of that street and of the Boulevard des Italiens, and another close by at the corner of the Rue Taitbout, for his brother Lord Henry Seymour (who, in the Will of 1838, was named as heir to the Collection). From 1842 to 1870 the accumulations went on. A great part was stored till 1860, but after the death of Lord Henry the cases were stowed away in the stables that had belonged

* There is a story that two acquaintances asked leave to fight a duel in the grounds. The Marquess politely replied that he had not the slightest objection to their shooting one another, but could not trust their skill so far as to risk his statues.

† This statement conflicts with Yriarte's story of a visitor coming to look over the apartment when the Marquess was in bed. "Tell the proprietor," he said to his servant, "that I buy the house at the price he likes to name," and turned over to sleep again.

to him, and the contents were placed in some kind of order in the Rue Laffitte. Some idea of this Parisian part of the collection as it existed at the Marquess's death is given by Mons. Fillonneau. About 250 pictures hung in the gallery and rooms of the first floor, without counting the rest of the house. The French pictures were here, and a considerable number of the other schools. At the far end, on the Boulevard side, was the Marquess's bedroom, which contained a Reynolds (? Mrs. Robinson), Greuze's *Sophie Arnould*, and more than 200 miniatures. At the angle of the house was a "rotunda," and here were hung what the owner regarded as the pick of the collection: four Bouchers fixed in the walls, an Infanta of Velazquez, a Madonna of Murillo, the Hals, the Patureau Coques, Van Brienen Hobbema and Potter, the portrait of Rubens's wife, three works by Greuze, a marine by Cuypp, and two by W. Van de Velde, pictures by Watteau, Prud'hon, Bonington, Decamps, Delaroche, and others. At the far end on the street side was the "gallery," hung chiefly with French and Dutch paintings. There were also a library and other rooms filled with precious furniture, sculpture, and bibelots.

Lord Hertford's income, according to Yriarte, was something over £240,000 a year. He did not entertain, seeing only one or two intimate friends, suffered from a painful malady, and cared nothing for what passed in the outer world, "*n'aurait même pas écarté le rideau de sa fenêtre pour voir une révolution passer dans la rue.*" He could, therefore, concentrate on a single interest, found some distraction from his sufferings in the visits of dealers with pictures and objects before their public exhibition for sale (he rarely himself attended in the auction-room), and he enjoyed a rare gleam of satisfaction when his agents had outbid an Emperor, a King, or a Prince. He thus became a legend in Paris as the English Lord whom no one ever saw, and who purchased at unheard of prices. It was not in default of social gifts that he lived thus retired.

Causeur célèbre, très spirituel, très lettré . . . d'une politesse accomplie, d'un raffinement rare, ses goûts personnels l'éloignaient cependant de la société, et il a vécu toute sa vie dans un milieu inférieur; il y apportait même avec ses intimes une manière d'être dissimulée, peu conforme avec le *cant* anglaise, et il affichait une sorte de cynisme que les deux ou trois amis intimes qu'il a conservés jusqu'à sa mort regardaient comme son masque d'emprunt.

A certain kindheartedness came out in his treatment of animals. At Bagatelle he arranged little parks for old dogs and horses, had them looked after with the greatest care, and visited them in his few moments of relief from illness.

This account may be supplemented, and to some extent corrected, from another source. Concurrently with the collection in Paris, another was growing up in London. At the death of his father the Marquess had inherited, besides various country seats, old Dorchester House in London, Manchester House (re-christened Hertford House by Sir Richard Wallace), two houses in Piccadilly, and one in Berkeley Square. Many of his pictures and other purchases were in Berkeley Square, but he writes more than once to his chief London agent about the collection at Manchester House. This agent was S. M. Mawson, of No. 3 Berners Street, who kept Lord Hertford informed about the London sales, purchased for him, and acted as curator of the pictures. The letters to Mawson from the Marquess that have come into the hands of the Trustees

illustrate the growth of the London Collection and the personal taste of the writer.

If the pictures acquired by the first three Marquesses and by Sir Richard Wallace be subtracted from the whole Collection, an idea will be gained of the leading part played by Lord Hertford in its formation; with this reserve, that the date of acquisition of certain pictures has not yet been ascertained, that some of those of the Dutch School may have been bought by the third Marquess, those of the earlier Italian and northern schools most probably by Sir Richard. Lord Hertford's originality as a collector lay in his attachment to the French School generally, but especially of the eighteenth century and of his own period. If we were to judge his preferences from the number of works by each painter present in the Collection we should arrive at the following order:—Bonington, 36 pictures and drawings; Horace Vernet, 29; Decamps, 28; Boucher, 24; Greuze, 21 pictures; Meissonier, 16; "Canaletto," 14; Pater, 13; Murillo, 13; Delaroche, 12 pictures and drawings; Rubens, Rembrandt, and Lancret, 11 paintings each; Bellangé, 11 pictures and drawings; Roqueplan, 10; Guardi and Watteau, 9 pictures each; Oudry, Fragonard, and Reynolds, 8 pictures each. Of Jan Weenix there are 17 pictures, but the source of many of them is doubtful. It is obvious that all manner of allowances must be made for opportunity, the rarity or abundance of a painter's work, his figure in the market, and the comparatively trifling prices of drawings. From all the evidence, however, we should be justified in concluding that Lord Hertford's natural private taste was for Murillo particularly among the old Masters ("the rich, mellow quality I admire so much in that master"), for Boucher and Greuze particularly in the eighteenth century, for Bonington above all in the nineteenth ("I like this master very much, though he is not much admired in our country"), with a very strong admiration also for Horace Vernet and Decamps, for Delaroche and Meissonier. Apart, however, from his more private tastes, he evidently desired to make the Collection a representative one, within certain limits, namely, his liking for a pleasing subject and coldness towards "primitive" masters. "I confess," he writes to Mawson, "I do not much like the portrait of an old man, however fine it may be; it is not pleasing;" again, "I only like pleasing pictures." And he speaks of "Primitive masters that I have not yet adopted, and that I don't think I ever will." He was open to advice, and it stands to the credit of S. M. Mawson, who had his full confidence and understood thoroughly within what bounds to exercise his discretion, that fine pictures by Velazquez, Rubens, Rembrandt and others were added to the Collection, some of which Lord Hertford had never seen. He speaks to Mawson of "our Collection, which owes a great deal of its splendour to the interest you have always taken in it."

One or two other citations may be made from those letters, since so little is otherwise known of the life of the secretive recluse who wrote them. He must have been attached to his mother, for he writes on 20 March 1856 of the "terrible misfortune that has befallen me" (she died on March 2). His health was poor during this period (1848-56), but in 1855 he made an unusual effort, and accepted the office of juror at the Exhibition—

Only think of my being at the Champs Elysées every morning at 9 o'clock! Hard work for an old fellow who has very different habits. . . . I am obliged to get up every morning between 6 and 7 o'clock to be at the Exhibition in proper time to preside over a group composed of four classes.

I remain there almost all day doing my work, and as I am not accustomed to this sudden activity I am very tired and in consequence neglect my own affairs.

In 1857 some idea was given of the wealth of the Collection by the loan to the Art Treasures Exhibition at Manchester of forty-four pictures. They filled the wall of a gallery in that wonderful assemblage, and photographs of thirty pictures were published by Colnaghi in 1859.

When in August 1870 the Marquess died, the Collection, with all untailed property, was bequeathed to Richard Wallace, who was unaware of his fortune till the day of the funeral. Public notices of the Marquess treated him as an unpatriotic person, who had led an "epicurean life" in a foreign capital.

5. *Sir Richard Wallace, Bart., K.C.B.*—Richard Wallace, in his earlier years known as Richard Jackson, was born 26 July 1818. He was a natural son of the Marquess when a youth of eighteen. The mother was Agnes Jackson, "a kind of *fille du régiment*." For six years the child was left with a concierge in Paris; was then taken up by Lady Hertford, and after her death by the Marquess himself.* In his Will of 21 June 1838 the Marquess left his personal estate and effects to Lord Henry Seymour, and a legacy of £30,000 in trust "for Richard Jackson, son of Agnes Jackson, now of age of twenty or thereabouts, and residing at No. 1 Rue Taitbout." In a codicil of 7 June 1850 he revoked all bequests to Lord Henry—

and to reward as much as I can Richard Wallace for all his care and attention to my dear Mother and likewise for his devotedness to me during a long and painful illness I had in Paris in 1840, and on all other occasions. I give such residue to the said Richard Wallace now living at the Hotel des Bains, Boulogne-sur-mer in France, and whose domicile previous to the Revolution of February 1848 was in my Mother's house, Rue Taitbout, No. 3, formerly No. 1, absolutely.

Richard Wallace spent his early life in Paris, lived in the circle of the writers and artists of the first Empire, and formed a collection of pictures and works of art which he sold in 1857. Afterwards, as "Monsieur Richard," he aided Lord Hertford in his purchases. He inherited the fortune during the Franco-Prussian War. He remained in Paris during the siege, organised a field ambulance corps and two others for the city, founded and endowed there the Hertford British Hospital, and subscribed 100,000 francs for those who suffered during the bombardment. He is said to have spent altogether two and a half million francs in aid of the besieged. He farther made a gift to Paris of one hundred drinking fountains for man and beast, which are called by his name. He decided, however, to remove the greater part of his collection to London, and, pending the necessary alterations at Manchester House, lent most of the pictures and other objects to the Museum at Bethnal Green (June 1872–April 1875).

The exhibition is said to have been visited by 5,000,000 people. According to Yriarte the expenses of transferring those treasures to London were met by the English Government. Another part of the Collection was housed in the Pantechnicon, and perished or was damaged in the fire of 1874; yet another part remained at Bagatelle and in the Rue Laffitte.

* See Lord Esher's letter in Lord Redesdale's *Further Memories* (Hutchinson, 1917), p. 190–4.

On 24 December 1871 Richard Wallace was created a Baronet. He had married, 15 February 1871, Julie Amélie Charlotte, daughter of Bernard Castelnau, a French officer; there was one son, who had served as an officer in the French army under General Vinoy, and who died before his father. Sir Richard, in 1871, took in hand an extension of the buildings at Bagatelle, and afterwards built a house on the Lisburn estate, but only once stayed in it; he was member for Lisburn from 1873 to 1885. In 1878 he was one of the Commissioners for the Paris Exhibition, and

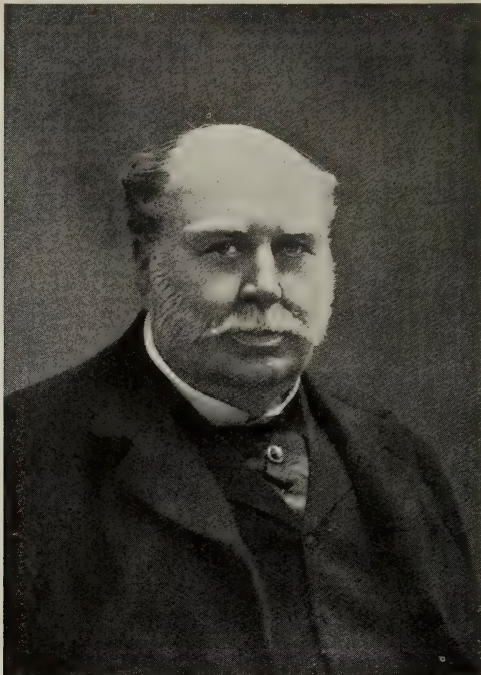


was afterwards made K.C.B.; he was already Commander of the Legion of Honour; he was a trustee of the National Gallery, to which he presented Terborch's *Peace of Münster*, and a governor of the National Gallery of Ireland. He spent his last four years in Paris; died there 20 July 1890, and was buried in the Hertford vault at Père la Chaise Cemetery.

Sir Richard Wallace added, as has been said, the European Armoury to the Collection and various objects of art; he also arranged Hertford House to hold the greater part of his treasures, and made it his London home. In the matter of pictures, he added the latest works, the Corot and Rousseau, as well as some of less

consequence ; the Foppa and Beccafumi were also his purchases, and probably all or most of the earlier works in Gallery III. Beside these may be mentioned—Boucher, No. 446 ; Boursse, No. 66 ; Canaletto, No. 501 ; Drost, No. 61 ; Everdingen, No. 113 ; a Guardi and a Van Huysum ; Jordaens, No. 120 ? ; Lancret, No. 393 ; Landseer, No. 376 ; Mme. de Mirbel, Nos. 763, 764 ; Nattier, Nos. 437, 456 ; Pater, No. 452 ; Platzer, No. 634 ; Pourbus, No. 531 ; Prud'hon, No. 347 ; Pynacker, No. 115 ; Storck, No. 208 ; Teniers, Nos. 191 and 635-638 ; Terborch, No. 235 ; De Troy, Nos. 463, 470 ; the Velazquez copies, Nos. 106, 109 ; De Vos, Nos. 18, 22 ; De Witte, No. 254.

It has often been stated that Sir Richard Wallace had at one time intended to leave his Collection to the French nation, but Sir John Murray Scott authoritatively contradicted the story a short time before his death, and also, apparently, the circumstantial



accounts of negotiations with the English Government ; it is probable, however, that the project of a Hertford-Wallace museum had been in Sir Richard's mind when the Collection was re-arranged. He left the whole unconditionally to his widow, and it was on the disinterested advice of Mr. Murray Scott that she acted in leaving the Collection to the nation.

Sir John Edward Arthur Murray Scott, Bart., K.C.B., was the eldest son of Dr. John Scott and his wife Alicia Lucy, younger daughter of George Murray, J.P., and granddaughter of Nelson's Captain of the Fleet Admiral Sir George Murray, K.C.B. He was born at Boulogne 23 February 1847, and on leaving Marlborough studied in Germany and at the Sorbonne, and was called to the Bar. Lord Hertford and Richard Wallace were friends of George Murray, and the boy went yachting with them at Boulogne. When Richard Wallace came into the property he asked Mr. Murray if he

knew of a young man with a knowledge of French who could act as his secretary. The grandson was suggested, and at once engaged. He aided in the charitable work after the Commune, and his business abilities, genial temper, and knowledge of languages soon made him indispensable. On Sir Richard's death he continued to be the confidential adviser of Lady Wallace. At her death, as residuary legatee, he became the owner of the Lisburn estate, of the remainder of the lease of Hertford House, of the apartment in the Rue Laffitte, the pavilion of Bagatelle, and their treasures, and it was left in his discretion to decide what part of the Hertford House Collection should become national property. In recognition of his services to the nation he was created Baronet and K.C.B., and he was appointed a Trustee of the National Gallery. His health, during his later years, became precarious, and on a visit to Hertford House on 17 January 1912 he suffered an attack of heart failure and died. Up to the moment of the seizure he had been furnishing notes on the history of the Collection. A portrait, the gift of his sisters, now hangs in the Board Room, and a bust by Canonica has more recently been added to the gift.

The pictures and objects of art in his London house, originally part of the Wallace Collection, were dispersed at Christie's in June 1913; he had disposed of Bagatelle in his lifetime, and of Houdon's *Baigneuse* which was there (it passed into the collection of Mr. Benjamin Altman in New York). Of the collection in the Rue Laffitte, a version of Watteau's *Accord Parfait* and four battle pieces by Horace Vernet were bequeathed to the National Gallery; the remainder, along with Houdon's bust of Sophie Arnould passed to Lady Sackville. This bequest included Houdon's *Frileuse*, sculptures by Clodion and others, pictures by Boilly, tapestries, furniture, &c., and a remarkable library containing many famous French books of the 18th Century, among them examples from the royal collections and those of royal favourites. The library was bought by Messrs. Bumpus in 1914, and the remainder of the collection by Mons. Seligmann the Parisian dealer.

LADY WALLACE'S BEQUEST

Lady Wallace, who, like her husband, lived the quietest of lives in Hertford House, seeing only a few intimate friends, had died on 16 February 1897. Her Will bore date 23 May 1894. She left to the British Nation the Collection of works of art, exclusive of personal effects and modern jewellery and trinkets, on the ground and first floors and in the galleries of Hertford House on the following conditions:—

(1) That the Government for the time being should agree to give a site in a central part of London, and build thereon a special museum to contain it, and that the Collection should always be kept together, unmixed with other objects of art, and be styled "The Wallace Collection." (2) That the Louis Quatorze balustrade to the Great Staircase at Hertford House should be used in the new museum. (3) That Her Majesty's Government should nominate Mr. John Murray Scott to be one of the Trustees. (4) That for the time during which the Collection should remain at Hertford House (not exceeding four years from the death of the testatrix) it should be at the risk and peril of Her Majesty's Government, by whom was also to be defrayed the cost of superintendence and preservation.

As a preliminary to consideration of the main question whether the Wallace Collection should be permanently established at Hertford House, or, as directed in the Will of Lady Wallace, in a new building, a case was submitted to the Law Officers of the Crown. They gave the opinion that, although the purchase and adaptation of Hertford House could not be considered a strict compliance with the terms of the bequest, yet, if the residuary legatee, Mr. Murray Scott, the only person who could make a claim in this respect under the Will, should concur, and bind himself and his



legal representatives to treat the purchase and adaptation of Hertford House as a fulfilment of the condition in the same, then the Government would be justified in effecting such purchase and adaptation. Mr. John Murray Scott formally concurred in the adoption of this arrangement by Her Majesty's Government.

Under Treasury Minute of 3 May 1897 a Committee was appointed, consisting of the Marquess of Lansdowne (Chairman),

Sir William Vernon Harcourt, Sir Edward Poynter, P.R.A., Mr. Freeman Mitford (later Lord Redesdale), Sir Francis Mowatt, Mr. (later Sir) Walter Armstrong, Mr. Alfred de Rothschild, and Mr. Alfred Waterhouse, R.A., to consider

Where, in what manner, and at what probable cost, provision might best be made for the housing and exhibition of the art collection recently bequeathed to the nation by Lady Wallace, and to make any recommendations that might seem fit to them as to the constitution of the Trust in which the collection should be vested.

The Committee submitted in their Report, presented to both Houses of Parliament in July 1897, that in their opinion Her Majesty's Government would be well advised if they were to arrange that the Collection should be allowed to remain at Hertford House, subject to the condition that the galleries and apartments should be suitably altered for the purpose. They therein recorded their conclusions that such an arrangement would be in accordance with the terms of the bequest, and would, in the view of the executors, give effect to the wishes of the testatrix; that it would, more than any other arrangement, preserve the distinctive character of the Collection; that it would be much the least costly of the alternatives suggested; that it would avoid the risks inseparable from removal and re-arrangement; that it would provide a museum which, owing to its complete detachment from other buildings, would be specially free from risk of fire; and finally that it would avoid the necessity for delay, and afford the public an opportunity of entering into the enjoyment of the priceless collection bequeathed to the Nation within a shorter time than under the alternative scheme.

Sir Edward Poynter, not being in complete agreement with the Committee on certain points, made a separate Report, pointing out the advantages which, in his opinion, would result from the housing of the Wallace Collection in a new building close to the National Gallery.

The Government adopted the scheme of the majority of the Committee, secured the remainder of the lease of Hertford House from Mr. Murray Scott, and the freehold from Lord Portman, and in less than three years and a half the necessary alterations and the arrangement of the Collection had been completed.

Mr. John Murray Scott had been expressly nominated under the Will; other Trustees were appointed by the Treasury Minute of 28 July 1897 to take over the Wallace Collection, and the Board was constituted as follows:—The Earl of Rosebery, K.G., K.T. (Chairman); Sir John Murray Scott, K.C.B. (who shortly afterwards became Chairman in place of Lord Rosebery); Sir Edward Malet, G.C.B., G.C.M.G.; Sir John Stirling Maxwell, Bart., M.P.; Major-General Sir Arthur E. A. Ellis, K.C.V.O., C.S.I.; Alfred C. de Rothschild, Esq.; A. B. Freeman-Mitford, Esq., C.B. (afterwards Lord Redesdale). Subsequent appointments to fill vacancies were the Viscount Esher, G.C.V.O., G.C.B.; the Viscount Harcourt (who succeeded Lord Redesdale as Chairman); the Marquess of Ripon, G.C.V.O.; Sir Martin Conway; the Viscount Dillon; the Lord Carmichael, G.C.S.I., G.C.I.E.; and Bowyer Nichols, Esq. The first Keeper of the Collection was Mr. (now Sir) Claude Phillips. On his retirement Mr. D. S. MacColl, formerly Keeper of the Tate Gallery, was appointed in 1911. Sir Guy Laking, till his death in 1919, gave his services as Honorary Inspector of the Armouries.

HERTFORD HOUSE

Hertford House was originally Manchester House, and was the first building in what took its name from that house as Manchester Square. In the last years of Queen Anne there was a project for laying out here a Queen Anne Square, with a church in the centre. The death of the Queen put an end to this, and the Duke of Manchester bought the plot on the north side and built the house in 1776-1788. An aquatint in Papworth's *Select Views of London*, 1816, shows what was doubtless the original form of the house, with wings a storey lower than at present, but the centre and forecourt very much as they are now. Behind was a garden. On the death of the Duke the house was bought for the Spanish Ambassador, of whose occupancy there is still a trace in *Spanish Place* with its Catholic Church, once the Chapel of the Embassy. It is stated in Sir Walter Besant's *Survey of London* that the French Embassy succeeded, and that Talleyrand and Guizot were among the occupants of the house. In any case by the time of the second Marquess it had passed into the hands of the Hertford family. Up to 1858, and probably later, the fourth Marquess had part of his London collection here, part at 13 Berkeley Square. When Sir Richard Wallace brought over a large section of the Paris Collection, the house was rearranged and additions were built on the garden behind, so as to enclose the present court with its fountain. These additions included the large gallery No. XVI, and side galleries (in one of which was the Armoury), with stabling, coach-houses, and a smoking-room (No. IV) below.

Yriarte, in his *Pall Mall Magazine* article, describes the house before and after these changes.

The house had been left in charge of devoted servants, old retainers who looked forward to ending their days there, surrounded by children, born and bred under that roof. However, although everything was in order and the place scrupulously clean, anybody who knows the effects of London climate on paintings and delicate works of art will understand into what a sad condition things had got, in a house shut up for nigh thirty-six years, of which the outhouses and dependencies alone had been in use and inhabited.

I shall never forget the impression I received on entering this "Palace of the Sleeping Beauty," in company with Sir Richard Wallace, towards the end of the year 1871. What a strange contrast it then presented to its actual splendour! Closed and abandoned since 1836, Hertford House, in its solitary and peaceful square, had become a kind of legendary mansion; all life, even the humblest and most retired, had taken refuge in the mews; and notwithstanding that everything was in readiness for the invisible owners, a solemn silence reigned everywhere. On the walls of the drawing-rooms the lovely visions of Reynolds and Gainsborough were displayed side by side with the elegant types of Van Dyck, the superb paintings of Titian [*sic*], and the glowing canvases of Rubens, represented by the latter's masterpiece, the famous "Rainbow"; but all these living and radiant works had, by the slow action of time, become covered with a thick coating of bloom, through which, as through a veil, their beauty was but dimly revealed, clothed as it were with a kind of mysterious and melancholy grace.

During three days these pictures were cleansed by experts, thoroughly accustomed to such work, and their brilliancy was thus restored; but even after three or four successive washings, the fresh, clear water in the big pails was still impregnated with the black dust ever present in the murky atmosphere of London.

At the close of the year 1872 Hertford House was set in order and ready to receive collections. Sir Richard personally superintended the arrangements and fitting up, for he had a somewhat classical taste, and was

extremely fastidious about details. He had renewed almost everything, removed the staircase which, in English fashion, consisted of a single broad flight of steps, and had transformed the interior courtyard into a marble garden, where flowers mingled with bas-reliefs, monumental vases, and seats of Grecian origin. . . .

The inauguration of the new premises was heralded by a series of brilliant receptions; for all that composes London Society was anxious to be admitted to such a perfect sanctuary of Art, methodically and exquisitely set out, and to enjoy the novel spectacle of the sumptuous establishment of a French gentleman's mansion furnished in the French style with objects derived from aristocratic families, and adorned with paintings for the most part hitherto unknown.

From 1873 up to the death of Sir Richard Wallace these treasures were only on view to those who could either give the best references or plead some special object of study; and at one time Wednesday was the day of the week set apart for the visitors who had previously obtained the necessary tickets of admission from the master of the house.

As a matter of fact, Sir Richard led a very secluded life; inclined thereto by a certain reserve of character and by his natural tastes, which made him prefer a solitary existence. Certain family circumstances contributed also to overshadow his life. The Baronet had realised his ideal of making his living-room an inhabited museum; he had distributed in their respective places, both as regards elegance and convenience in daily use, the various articles of furniture, the pictures and ornaments pertaining to decorative art, such as were fitted to adorn a splendid interior. To be admitted to visit the galleries at Hertford House, and then to be stopped on the threshold of these interesting rooms, was evidently an extremely regrettable restriction for a lover of Art, and deprived many strangers of a keen enjoyment. . . .

Before ascending the stairs there was in Sir Richard's day a large parlour on the right-hand side of the entrance [*i.e.*, Gallery III, front part]. From an early period the Marquess of Hertford had collected in this room a number of views of Venice by Canaletto and Francesco Guardi, of which there are no less than 27 examples, including four famous views of the Grand Canal, purchased at the Duc de Morny's sale. An entire suite of rooms occupied this part of the building, going round the stairs, and these were decorated with more or less valuable works of modern art of the period of Wellington and Lord Palmerston. The big dining-room [Gallery XI], smoking- and billiard-rooms [Galleries IV and X] were never used, for during the lifetime of Sir Richard none but the most intimate friends were ever entertained.

The whole suite of drawing-rooms leading to Sir Richard's study [Gallery XXI] were fitted up for daily use, and each article of furniture occupied its appropriate place, whether it were a writing-desk, a bureau, or a fire-screen, an armchair, a table, a show-case, or a sofa, a candlestick, a clock, or any other object. At the same time a certain intention presided in the choice of the paintings, each room being decorated by rare examples—not overcrowded—of one special School; and in this way we passed from France to Spain, from Flanders to Italy, from Holland to England.

In the first drawing-room, which Sir Richard habitually occupied [Gallery XII, front part], the English School dominated. Here Sir Joshua Reynolds was represented by works of transcendent beauty; the famous portrait of Nelly O'Brien, which has become so celebrated since the Manchester Art Exhibition, "Mrs. Bradyll," a masterpiece of calm elegance, and the unique "Strawberry Girl," of which Reynolds himself said that "among the half-dozen original paintings I have produced, it is the one "I like the best." Side by side with Reynolds were Gainsborough, Constable [*sic*] . . . Romney, and Sir Thomas Lawrence, with his famous portrait of Lady Blessington, all contribute to make up a collection unrivalled in any private gallery of the English School. . . .

During Sir Richard's lifetime none but his most intimate friends was admitted into his study, and none even of those chosen few was permitted to cross the threshold of the room beyond. Here he had gathered together specimens of every kind of art, gold- and silversmiths' work, Limoges

enamels, ivories, miniatures, exceptional specimens of ceramic art—Gubbio, Deruta and Cafaggiolo ware; portraits by Clouet (as, for instance, a certain refined and pale-faced Hertford of the sixteenth century) amid water-colours by Turner, David Cox, and Decamps.

There is some confusion here. The Limoges was chiefly in the Modern Gallery, No. XV, the miniatures, as at present, in Gallery III, the Corneille de Lyon and a number of water-colours in the Study (Gallery XXI). The arrangement of the rooms in Sir Richard's time is given on pages xxxi and xxviii, facing the Plans. In many cases the contents of the rooms are, to a large extent, unaltered.

When it was decided to adapt Hertford House to the purposes of a museum, further changes became necessary. The stables and coachhouses were converted into galleries for the Armoury, the bedrooms on the upper floors became offices and stores. The Committee of the Board which arranged the Collection made it their principle to preserve, as far as might be in a public museum, the appearance of a private house. The chief difficulty was to find space for the full exhibition of so many treasures, as well as for offices and stores, and fresh alterations have been completed by which further accommodation has been obtained. Primarily with the object of security against fire the woodwork in the upper roofs and floors has been removed, three top-lit galleries have been formed at the back of the second floor, and workrooms on the third, without affecting the appearance of the house from outside. The contents of the Oriental Armoury have been transferred to cases in Gallery IV, and the catalogue prepared by Sir Guy Laking completes the enumeration and description of the Wallace Collection.

THE CATALOGUE OF PAINTINGS

In the time of Sir Richard Wallace a catalogue of pictures was printed for the use of visitors to the house. This gave a list of paintings in three rooms only, the "Larger Gallery" (XVI), the "Modern Gallery" (XV), and "East Gallery" (XIII), 370 in all. An inventory of the Collection determines the distribution of the remainder, so far as the titles permit of identification. At the public opening of the Collection in 1900, a "Provisional Catalogue" was issued. This was a list of the pictures, with measurements and a few notes and lives of the painters. Successive editions steadily grew in bulk, and fresh information was added, till the original size was more than doubled. In 1909 an illustrated edition was brought out containing full-page reproductions of 60 pictures, interleaved. In 1913 the Catalogue was remodelled. It was decided to aim at a complete illustration of the Collection, and a beginning was made with 261 pictures, now increased to 364. To prevent the volume from becoming unwieldy the blocks must be small, but they are sufficient to recall the composition, and take the place of lengthy description. Each was printed, for convenience of reference, with the text relating to it. To admit of two such blocks side by side a page somewhat wider as well as longer was adopted. Students who wish for larger reproductions can obtain photographs of all the pictures reproduced by applying at Hertford House (*see* notice on p. xxvii).

It may be convenient to mention here the other changes made at the same time.

To allow for additions to the notices of pictures, lives of painters were somewhat shortened; greater detail being given where the

artist is obscure or is specially represented in the Collection. Statements as to the material (canvas, panel, &c.) on which pictures are painted were checked and corrected, and also the measurements, which are now given in inches and in centimetres. Many additional signatures, dates, or other inscriptions on the pictures and drawings were noted, and also labels, writings, seals, &c. on the backs. The position of signatures or other inscriptions was indicated throughout.

In the case of the following pictures the name of the artist was altered or supplied: Nos. 506 and 510 were grouped with the "Canalettos," instead of under the name of Bellotto; Nos. 20 and 96, formerly attributed to Maes, were, for reasons given, transferred to Joannes van Noordt; No. 657 was restored from Decamps to Bonington; No. 168, from Schalcken to Dou; No. 736, from Leys to Hubert van Hove; No. 570, from Horace Vernet to Leys; No. 621, from Pils to Pettenkofen; No. 304, from Gérôme to Decamps; No. 765, from Sully to Denning; No. 546 was given back to Rossi, and the authorship of the originals of Nos. 635 and 638, copies by Teniers, ascertained. See also under Rembrandt, Nos. 173 and 238; Watteau, No. 395; and I. van Ostade, No. 21. The picture by Claudius Jacquand, No. 648, appeared for the first time in the Catalogue. Names of collaborators were added to the list of painters.

The titles, in a good many cases, were altered. In some instances, *e.g.*, Greuze, No. 454; Fragonard, No. 412; W. van Mieris, No. 163, the previous title was that of another picture; in the case of two portraits by Nattier, Nos. 453 and 461, the pictures had exchanged titles; the persons are now identified. In other cases the older titles were restored, *e.g.*, Berghem, Nos. 25, 183, 213, 256, 640; or more precise titles or sub-titles were given to distinguish between two or more pictures. The former title in each case was added in brackets.

In previous editions the source of a certain number of the pictures was stated and the prices paid for them. These facts have their value for purposes of identification and, apart from the interests of collectors, the migrations of pictures, the growth and dispersion of collections, changes in reputation mirrored in prices have their place in the history of art. Thus it is interesting to find that our Watteau, No. 377, was sold from Sir Joshua Reynolds's splendid collection for £20 9s. 6d., and that the copy of Velazquez, No. 4, was also in his hands, and partly transformed by him into a Reynolds; or again that no less than four of our Reynolds's had remained in his hands till his death. An effort was therefore made to trace the history of the pictures generally, and of the majority an account can now be given with more or less certainty and fulness. A first essay towards such a history was published by Mr. M. H. Spielmann, in *The Wallace Collection*, 1900, but many errors crept into the text. The works of Mr. A. G. Temple, *The Wallace Collection (Paintings)*, 1902, and of Mr. A. L. Baldry, *The Wallace Collection at Hertford House*, 1904, added little or nothing to our knowledge. Lord Hertford and Sir Richard Wallace left no regular record of their purchases, and till recently only a few receipted bills were available. It is therefore in many cases doubtful at what date or from what source a picture entered the Collection. In the course of 1912, however, a series of sixty letters from Lord Hertford (fourth Marquess) to the agent already mentioned, Mr. S. Mawson, was acquired by the Trustees from the daughter of Mr. Mawson, and another letter has been added to the series by the gift of Mr. Fairfax Murray. These

letters, ranging from 1848 to 1856, throw light on certain purchases. Extracts from them are given in the notices of pictures referred to.

In the way of indirect evidence, apart from works dealing with particular artists and referred to in the text, the chief sources were the following :—

1. The *Memoirs of Painting*, 1824, by W. Buchanan, a dealer who imported pictures early in the nineteenth century.
2. *A Catalogue Raisonné of the Works of the most eminent Dutch, Flemish and French Painters*, 9 vols., 1829–1842, by John Smith, another dealer, who kept records of the pictures that passed through his hands, and under his very observant eyes. He includes thirty-three Dutch painters; Rubens, Van Dyck, Teniers and Coques of the Flemings; Nicolas Poussin, Claude and Greuze of the French. The range of his knowledge and the accuracy of his descriptions and measurements are very remarkable; and his judgment of authenticity so shrewd that to be described by Smith has come to be a valuable note in a picture's pedigree. A very large number of the pictures in the Wallace Collection that came within the scope of Smith's book are so described, and it has been thought worth while to quote his descriptions in full, both as identifying the pictures, and for the flavour of contemporary taste that finds its way through his rich auctioneer's English.
3. A recension of the Dutch section of Smith, with seven painters added, a vast increase in the number of pictures, and an amplification, backwards and forwards, of their sale-histories, has been the work, for many years, of C. Hofstede de Groot. This is in course of publication, in German and in English (Macmillan & Co., translated and edited by E. G. Hawke, 1907 onwards), and six volumes, dealing with twenty-one painters, have appeared in English. We are indebted to the knowledge and labours of Dr. de Groot and his assistants for the histories of so many of our Dutch pictures as have appeared. In many cases farther study has led to the correction or amplification of Dr. de Groot's results. We need not here go into the older sources for Dutch pictures, such as Hoët, Terwesten, Descamps, Parthey.
4. Waagen's *Art Treasures in Great Britain*, 3 vols., 1854, and *Supplement*, 1857. When Dr. Waagen paid his first visit to England many of Lord Hertford's pictures were packed away, so that his account of the Collection is a meagre one; in 1857 he saw the loan collection in the Manchester Art Treasures Exhibition, and added further notes. He mentions some of our pictures in the hands of previous owners.
5. The Catalogue of the Exhibition just named and those of the Loan Exhibition of almost the whole picture collection at Bethnal Green Museum, 1872–75, are evidence that the pictures included had been acquired by those dates, and two accounts for pictures framed and cleaned in 1857 and 1859 are of some help; the titles, however, both at Bethnal Green and in those bills are often ambiguous. References are given in the notices of pictures to their numbers at Manchester and Bethnal Green, and their appearance at other exhibitions noted when it has been ascertained.

6. Redford's *Art Sales*, 2 vols., 1888, gives a useful analysis of sales up to 1887, chiefly at Christie's, with prices and names of purchasers; he does not, however, include all pictures. There is a valuable but incomplete list of marked catalogues of Messrs. Christie's sales at the Victoria and Albert Museum, and Messrs. Christie and Manson have been good enough to clear up some doubtful points from their own records.
7. *Le Trésor de la Curiosité*, by Charles Blanc, 1857, gives particulars of sales in France in the eighteenth and nineteenth centuries up to the date of publication. The names of purchasers and prices are frequently added. Bürger's *Trésors de l'Art en Angleterre* covers part of the same ground as Waagen's *Supplement*.
8. The *Dictionnaire des Ventes d'Art* by Dr. Mireur, 7 vols., 1911-12, attempts to cover the eighteenth and nineteenth centuries in France and abroad. It has been of very great use for French sales of the two centuries, but there are many gaps, and the standard of accuracy is not the highest. Moreover, prices only, not names of purchasers, are given; there is therefore a greater or less element of conjecture in the identification of our pictures with those mentioned. It is hoped to reduce this in future editions by further research.
9. Sir John Murray Scott furnished, from his recollection and notes, information about various purchases by Sir Richard Wallace, and it is possible that this may be extended when his papers have been examined. On one or two points we are indebted for information to his brother, Mr. Walter Scott. Acknowledgments to others who have furnished information will be found in the text.

NOTE.—The portrait of the third Marquess is from the picture by Lawrence, formerly in the Wallace Collection and lately in that of Sir John Murray Scott; the remaining portraits are from photographs, that of Sir Richard Wallace dating from 1857, that of Lady Wallace about 1890. For other portraits, *see under* Symonds, No. 578, and note at foot of p. 379.

ADMINISTRATION

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STAFF

KEEPER :—D. S. MacColl, M.A., LL.D.

ASSISTANT AND INSPECTOR OF THE ARMOURIES :—S. J. Camp.

Inquiries relating to the Collection should be addressed—

The Keeper, The Wallace Collection, Manchester Square, W.

REGULATIONS

1. Parcels, sticks, umbrellas, parasols, and any articles which might be used to point at pictures must be left at the counter in the Hall. An exception is made of sticks and umbrellas used for support, in cases of infirmity recognised by the Attendants.

2. Muffs and ladies' small handbags or reticules must be tendered for examination or else left at the Umbrella counter in the Hall.

3. Young children, when in charge of responsible adults, are admitted at the discretion of the Keeper; children in arms are not admitted under any circumstances. No intoxicated person can be admitted.

4. Visitors are not allowed to consume refreshments in the Galleries, nor to bring in provisions or bottles of any kind. Paper or refuse must not be thrown about. Smoking is absolutely forbidden.

5. Visitors are not allowed to touch any picture or object exhibited, or to go within the railings placed before the furniture and works of art.

6. In case of noise, indecorous behaviour, or of other misconduct on the part of any visitor, the Attendants shall call in the assistance of the Police.

7. Any person transgressing the Regulations will be liable to immediate expulsion.

COPYING

The crowded state of the Galleries, due to the combination of furniture and objects of art with the pictures in a limited space, renders copying, in the ordinary sense, impossible.

Sketching in a small book or block held in the hand is permitted during the hours when the Museum is open to the public, provided the access of visitors to any particular work of art be not impeded; but it is not permissible to use an easel, or to make use of seats other than the fixed chairs provided for the use of the public. Sketches or colour notes of the miniatures can be made only on Tuesdays and Fridays, before 2 p.m. Subject to the above restrictions, sketches may be made in water-colours, but not in oils.

ADMISSION

Admission to the Wallace Collection is FREE—except on TUESDAYS and FRIDAYS, when SIXPENCE is charged

The Collection is open on WEEKDAYS from 10 a.m. to 5 p.m.; on SUNDAYS from 2 to 5.

NOTE.—The Wallace Collection is closed on Good Friday, Christmas Eve, and Christmas Day.

OFFICIAL LECTURES

Particulars may be obtained in the Entrance Hall.

CATALOGUES

The following Official Catalogues are sold at Hertford House. By making application to the Keeper they can be forwarded through the post. A remittance should accompany the application. Prices, at the date of publication, were under revision.

Catalogue of Pictures and Drawings (Illustrated).

Catalogue of Furniture, Miniatures and Objects of Art (Illustrated).

Catalogue of European Arms and Armour (Illustrated).

Catalogue of Oriental Arms and Armour.

PHOTOGRAPHS

Photographs of the Pictures and Drawings reproduced in this Catalogue, and of some others, have been executed for the Trustees by Mr. William Gray. The negatives are the property of the Trustees, and prints can only be obtained at Hertford House. They are on sale at the Catalogue Stall, price 2s. each (a few at 1s. and 1s. 6d.). They will also be sent by post on application to the Keeper. Photographs of pictures not yet reproduced can be obtained, by filling up an order form at the Stall, or by writing to the Keeper, price 5s. each; and a charge of 5s. will be made for permission to reproduce a photograph. A large number of photographs of miniatures, furniture, objects of art, and arms and armour (from 1s. to 2s. each) have also been executed, and will be supplied to order. A list of pictures, drawings, and miniatures already photographed can be consulted at the Catalogue stall.

PICTURE POSTCARDS

These are on sale at the Photograph Stall, price 1d. each, or in packets, at various prices.

KEY TO PLAN

GROUND FLOOR

NOTE.—Visitors whose time is limited are advised to begin with the 18th century French pictures on the first floor in Gallery XVIII, then to pass into Gallery XVI, where masterpieces of the other schools from the 16th Century up to the 19th Century are brought together; from that point to complete the circle, and end with the rooms on the ground floor.

ENTRANCE HALL—Sassoferrato and Hilton, Nos. 646 and 633.

I French School, 18th Century.

III Italian, Netherlands, French, and German Schools, 14th, 15th, 16th Centuries. Nos. 525 to 533, 536 to 540, 543 to 556, and 762.

VIII Nos. 129 and 134, by Philippe de Champaigne; Nos. 392, 417, by Le Moine; No. 128 by Raoux; No. 130 by Rigaud.

OLD BOARD ROOM—Family Portraits.

IX Portraits of George III, George IV, Queen Victoria, and other Royal and Distinguished Persons.

X French School of 18th and 19th Centuries.

XI Oudry, &c.

The Distribution of Furniture and Objects of Art and of Arms and Armour is shown on the Plan to the Catalogues of those Sections.

Lavatories, for Ladies and Gentlemen respectively, are at L and G.

ARRANGEMENT IN SIR RICHARD WALLACE'S TIME

I *Front State Room.*

II *Back State Room.*

III (Front) *Canaletto Room.*

(Back) *Sixteenth Century Room.*

IV *Smoking Room.*

V, VI, VII *Coach-house, Stable-yard, Stables.*

VIII *Butler's Quarters.*

Board Room: *Housekeeper's Room.*

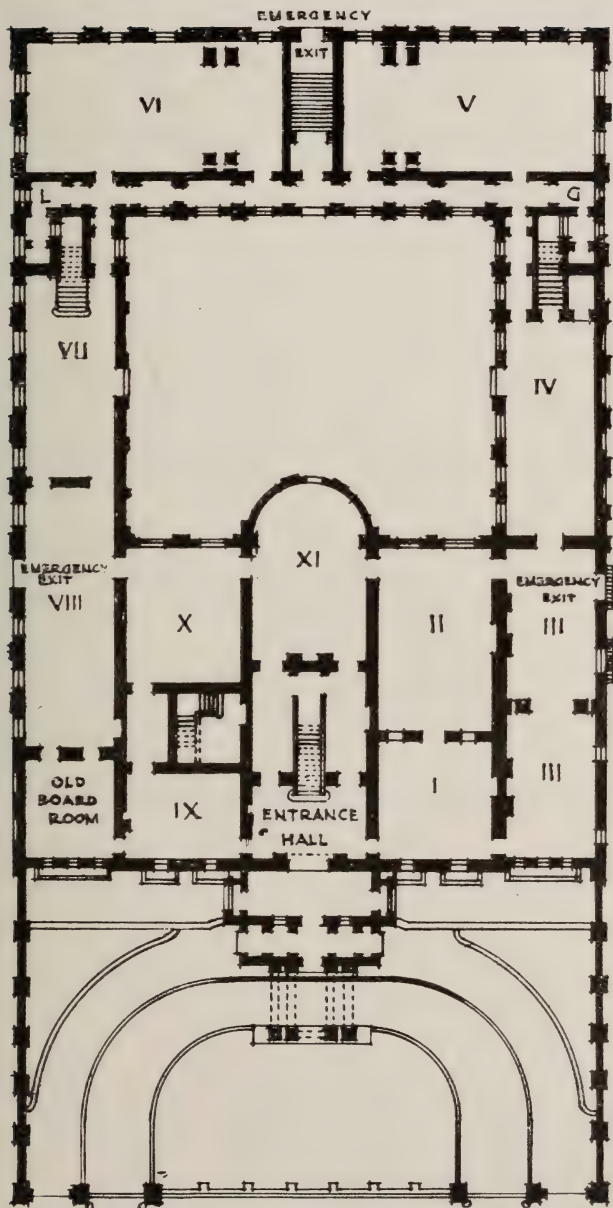
IX *Breakfast Room.*

X *Billiard Room.*

XI *Dining Room.*

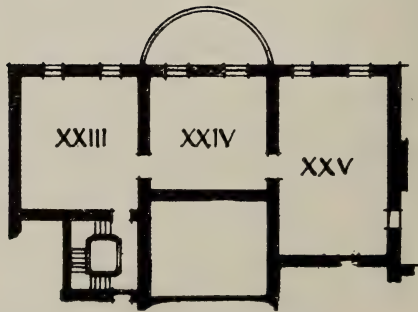
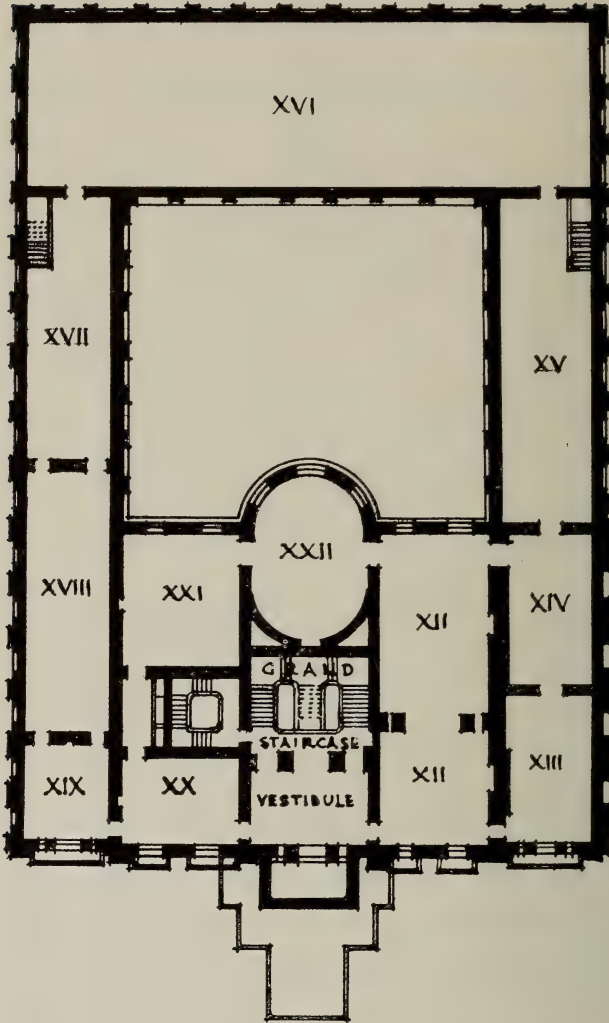
PLAN

GROUND FLOOR



PLAN

FIRST FLOOR



SECOND FLOOR

KEY TO PLAN

FIRST FLOOR

GRAND STAIRCASE AND LANDING—French School, 18th Century; Boucher and Fragonard, Nos. 481-490.

XII School of Canaletto; Guardi. Nos. 491 to 518.

XIII Dutch and Flemish Schools; 17th Century.

XIV Dutch and Flemish Schools; 17th Century.

XV French and British Schools of 19th Century.

XVI Italian, Spanish, Flemish, Dutch, and British Schools.
This, the largest gallery, contains many of the finest pictures in the Collection, including Cima, del Sarto, Luini, Titian; Velazquez and Murillo; Rubens and Van Dyck; Rembrandt, Hals, De Hooch, Hobbema, and other Dutch masters, Reynolds and Gainsborough; but does not include the French School.

XVII Italian, Flemish, Dutch, and French Schools of 17th Century.

XVIII French School, 18th Century. Works of Watteau and Fragonard.

XIX French School, 18th Century.

XX French School, 18th Century.

XXI French School, 17th and 18th Centuries.

XXII French School, 18th Century.

ARRANGEMENT IN SIR RICHARD WALLACE'S TIME

XII (Front) *Small Drawing Room.*
(Back) *Large Drawing Room.*

XIII *East Gallery or Drawing Room.*

XIV *Oriental Armoury.*

XV *Modern Gallery.*

XVI *Large Gallery.*

XVII *European Armoury.*

XVIII *Dressing Room and Bath Room.*

XIX *Lady Wallace's Bedroom.*

XX *Boudoir.*

XXI *Study.*

XXII *Oval Drawing Room.*

SECOND FLOOR

These rooms will contain a number of less important pictures of the Dutch, French, and British Schools as well as water colours. At the date of publication the arrangement of the galleries generally was not complete. In case there is difficulty in finding a picture, application should be made to the Attendant on duty.

EXPLANATIONS

The Catalogue is arranged in the alphabetical order of the artists' names. Reference should be made from the painter's name on the frame of the picture to the corresponding name at the head of the page in the Catalogue. Should the name of the painter on the picture-frame from any cause not be easily legible, it may be found by referring to the Index of Numbers, p. 364. *The strict order of numbers under each painter has occasionally been departed from to allow pairs or sets of pictures to follow one another, or to group school-pieces or copies after original works.*

In describing the pictures, the terms "right" and "left" are used with reference to the right and left of the spectator, unless the context obviously implies the contrary.

The measurements are *sight measurements*, i.e., giving the area of the picture as seen within the frame or mount. They are given in inches, followed by centimetres enclosed in brackets.

The following contractions have been employed, besides others of which an explanation is given in the text:—

- Lord Hertford = Richard, fourth Marquess of Hertford.
 Bethnal Green = Loan Exhibition of the Wallace Collection at the Bethnal Green Museum, 1872-75.
 Smith = *A Catalogue Raisonné of the Works of the most eminent Dutch, Flemish and French Painters.* By John Smith. 8 vols. and Supplement, 1829-37.
 De Groot = *A Catalogue Raisonné of the Works of the most eminent Dutch Painters of the Seventeenth Century.* Based on the Work of John Smith. By C. Hofstede de Groot. In progress (see p. xxiv).
 Hoët = Catalogus of Namlyst van Schilderyen (Dutch sale lists, 1676-1752). By Gerard Hoët, 1752.
 Terwesten = Continuation of Hoët, 1752-68. By Pieter Terwesten.
 Descamps = *Vie des Peintres flamands, allemands et hollandais*, 1753-63. By J. B. Descamps.
 Parthey = *Deutscher Bildersaal*, 1863-64.
 Westrheene = *Paulus Potter and Jan Steen: Etudes sur l'Art en Hollande*, 1856.
 Waagen = *The Treasures of Art in Great Britain.* 3 vols. and Supplement. By Dr. Waagen, 1854-57.
 Ch. Blanc = *Le Trésor de l'Art et de la Curiosité.* By Charles Blanc, 1857.
 Redford = *Art Sales*, 2 vols., 1888. By George Redford.
 Mireur = *Dictionnaire des Ventes d'Art.* 7 vols., 1911-12. By Dr. H. Mireur.
 Spielmann = *The Wallace Collection in Hertford House*, 1900. By M. H. Spielmann.
 B.A.A. = Marked sale catalogues in the collection at the Bibliothèque d'Art et d'Archéologie.
 De Ricci = Notes contributed by M. Seymour de Ricci.
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CATALOGUE

ANDREAS ACHENBACH

German School. Born at Cassel in 1815; died at Düsseldorf in 1910. He was trained at the Düsseldorf Academy and worked chiefly in that city; was a painter of the sea and coast, but practised other branches of landscape. He is well represented in the galleries of Berlin, Munich, Dresden and Düsseldorf.

618 The Ebb-Tide

Panel, $18\frac{1}{8} \times 26\frac{1}{2}$ (46×67.3). Inscribed in lower left corner: *A. Achenbach 1849*. Bethnal Green, 558, as "Seashore: Ebb-Tide."

FRANCESCO ALBANI

Bolognese School. Born at Bologna in 1578; died there in 1660. He was the pupil of Dionysius Calvert, but with Guido Reni forsook his studio for the Academy of the Carracci, and afterwards worked in Annibale Carracci's studio at Rome. One of his chief works there is the decoration of the choir-chapel of Santa Maria della Pace. His large altar-pieces are chiefly at Bologna. His fame was mainly won, however, by mythological pieces, such as those in the Borghese Gallery at Rome.

642 Venus with Cupids

Copper (oval), $11\frac{1}{2} \times 15\frac{1}{4}$ (29.2×38.7). Bethnal Green, 253, "from the Collection of the Marquis de Montcalm." Bought by Lord Hertford at the Montcalm sale, Christie's, 4-5 May 1849, No. 127, for £388 10s., as "Venus reposing in Clouds (12×15)."

HEINRICH VON ANGELI

Austro-Hungarian School. Born, 1840, at Oedenburg in Hungary. Living Artist. Trained at the Vienna Academy and at Düsseldorf. Worked from 1859 to 1862 at Munich, where several elaborate historical paintings were executed. He then returned to Vienna, executed other works of that type, to some extent under the influence of Hans Makart, finally devoted himself to portraiture, and became a favourite painter at the Austrian, English and Russian Courts.

557 Her Imperial Majesty the Empress Frederick as Crown Princess

Gallery IX

Canvas, $27\frac{3}{4} \times 22\frac{1}{4}$ (70.5×56.5). Inscribed in lower right corner: *H. von Angeli 1882*. Presented to Sir Richard Wallace by the Empress; the picture hung above his writing-table. Victoria Adelaide Mary Louisa, eldest child of Queen Victoria, and Princess Royal, was born 21 November 1840. On 25 January 1858 she married Prince Frederick, afterwards Crown Prince of Prussia, who became German Emperor on 9 March 1888, but died 99 days later. The Empress, who interested herself in art and literature, died at Friederichskron, near Homburg, 5 August 1901.

ANONYMOUS

See under—

Ferrarese School
Flemish School
Florentine School
French School
German School
Milanese School

North Italian School
Parma (School of)
Roman School
Sieneese School
Umbrian School
Venetian School

For anonymous copies and school-pieces, see under the master's name.

JACOB ADRIAENSZ BACKER

Dutch School. Born at Harlingen in 1608; died at Amsterdam 27 August 1651. Pupil of Lambert Jacobsz at Leeuwarde and afterwards of Rembrandt at Amsterdam, where he worked from 1636 to the date of his death. Painter of "Regent" pieces, portraits, and a few mythological scenes.



89

89 Portrait of an Old Woman

Gallery XVI

Canvas, $46\frac{3}{4} \times 37\frac{1}{2}$ (118.8×95.2). Inscribed, on the arm of the chair, with the forged signature: *Rembrandt f. 1632*, and to left of the head, *Æt. 69*. A signature has possibly been obliterated to the right. Bethnal Green, 113, as "Portrait of an Old Lady," ascribed to Rembrandt.

LUDOLF BACKHUIZEN

Dutch School. Born at Emden 18 December 1631; died at Amsterdam 17 November 1708. Pupil of Allart van Everdingen and Hendrik Dubbels. Practised at Amsterdam from 1650 onwards.

244 Sea Piece with Shipping

Canvas, $20\frac{1}{4} \times 29\frac{1}{4}$ (51.4×74.3). In the lower right corner may be doubtfully read: *L. Bak*. Two of the flags are inscribed; one, apparently, *LB*, followed by other letters.



244

248 Ships in a Storm

Canvas, $20 \times 23\frac{5}{8}$ (50.8×60). Signed on a floating spar in the foreground: *L.B.* Bethnal Green, 246, as "Taking in Sail."

DOMENICO BECCAFUMI

Sienese School. Born near Siena in 1486; died there in May 1551. Influenced by Perugino, then by the contemporary Sienese School, and by Michelangelo, whom he studied in Rome. He worked chiefly in his native city, competing with Sodoma and Girolamo del Pacchia. Among the most important of his later works are the cartoons for a large portion of the marble mosaic pavement of Siena Cathedral, and a vast ceiling in the Palazzo Pubblico of that city. His works are very rare in England. At the National Gallery is a curious canvas "Esther before Ahasuerus," and in the collection of Mr. R. H. Benson "The Martyrdom of St. Lucy" and "The Flight of Clelia," both of his late time. At the Victoria and Albert Museum are two "Allegorical Figures" attributable to Beccafumi or his studio. Certainly by him is a circular panel, "Caritas," in the "Ionides Collection" at the same Museum (there described as "The Virgin and Child").

525 Judith with the Head of Holofernes

Gallery III

Panel, $33\frac{1}{2} \times 18\frac{1}{4}$ (85.1×46.3). An early example, painted



525

apparently under the influence of Baldassare Peruzzi; the picture, indeed, is possibly by some other pupil. Two paintings, belonging to the same series are, or were, in the collection of Mademoiselle de Rumford, niece of Vicomte de Tauzia, once Keeper of the Paintings in the Louvre. All three pictures were obtained by him from the collection of Prince Chigi of Siena; *Judith with the Head of Holofernes* was sold to Sir Richard Wallace in 1872, the two other pictures were left to his niece.

JOSEPH LOUIS HIPPOLYTE BELLANGÉ

French School. Born 17 January 1800 in Paris; died there 10 April 1886. A painter, draughtsman and lithographer, whose chief subject was the battles of Napoleon. A pupil of Gros and fellow student of Charlet. Keeper of Rouen Museum 1837-54. Fourteen of his works are at Versailles.

581 Crossing the Ford

Canvas, $20\frac{1}{2} \times 24\frac{3}{4}$ (52×62.8). Signed in lower left corner: *h^{te} Bellangé*. Bethnal Green, 477, as "Soldiers fording a Stream."

586 The Imperial Tent

Panel, $17\frac{3}{4} \times 14\frac{5}{8}$ (45×37.1). Inscribed in lower right corner: *h^{te} Bellangé 185*. Bethnal Green, 526, as "Grenadier: on mill-board." [sic]

620 The Despatch

Panel, $14\frac{1}{2} \times 17\frac{3}{8}$ (36.8×44.2). Inscribed in lower right corner: *h^{te} Bellangé 1845*. Bethnal Green, 519. Possibly "*Le Bivouac*, tableau de Bellanger" in one of Lord Hertford's accounts, 2,800 f., 30 April 1845.

650 The Soldier's Farewell

Water-colour, $7\frac{1}{2} \times 8\frac{5}{8}$ (19×21.9). Inscribed in lower left corner: *h^{te} Bellangé 1829*. Former title, "The Hussar's Adieu."

671 Napoleon at Waterloo

Water-colour, $16\frac{3}{8} \times 13$ (41.6×33). Inscribed in lower right corner: *h^{te} Bellangé 1836*. Bethnal Green, 659, as "Napoleon Bonaparte at Waterloo."

683 Napoleon and his Staff

Water-colour, $15\frac{5}{8} \times 11\frac{1}{8}$ (39.7×28.2). Inscribed in lower right corner: *h^{te} Bellangé 1839*. Bethnal Green, 663, as "The Emperor Napoleon at Waterloo."

705 The Farewell

Water-colour, $8\frac{3}{4} \times 7\frac{1}{4}$ (22.2×18.4). Inscribed in lower left corner: *h^{te} Bellangé 1859*. Former title, "Cuirassiers under Marching Orders."

720 The French at Bruges

Water-colour, $12\frac{7}{8} \times 18$ (32.7×45.7). Inscribed in lower right corner: *h^{te} Bellangé 1833*. Former title: "Taking of Flanders by the French." Bethnal Green, 1874 catalogue, 680a, as "Soldiers passing through a Flemish City," or "Troops marching through a Flemish City."

730 A Grenadier

Water-colour, $6\frac{1}{4} \times 5$ (15.8×12.7). Inscribed in centre below: *h^{te} Bellangé 1830*. Bethnal Green, 1874 catalogue, 690, as "An Imperial Guard." Title on old mount, "An Imperial Guard."

742 Military Courtship

Water-colour, $2\frac{7}{8} \times 2\frac{3}{8}$ (7.3×6). Inscribed to right below: *h^{te} Bellangé 1829*. Possibly the drawing mentioned by Mireur. "1852, 29 Mars, Vente B.D., *L'Amoureux Grognard*, Aquarelle, 128 f."

748 Waterloo

Water-colour $3\frac{7}{8} \times 5\frac{1}{4}$ (9.8×13.3). Inscribed in lower left corner: *h^{te} Bellangé*. Bethnal Green, 643. Perhaps "Les

Cuirassiers de Waterloo," 2,400 f. at the Bellangé sale in 1867 (Mireur).

Besides those already mentioned, the following water-colours by Bellangé were at Bethnal Green: Nos. 626, *The Prisoner*; 628, *Trench before Sebastopol*; 636, *The Soldier's Halt* (possibly our 650); 645, *Bodyguard of Napoleon I.* Two of these, and perhaps all four, were in the part of the Collection retained by Sir John Murray Scott, and sold after his death at Christie's, 27 June 1913; they are described as follows: Lot 9, *Napoleon Reconnoitring*; 10, *An Attack on a Town*; 11, *In the Trenches*; 12, *Off Duty*. No. 634 at Bethnal Green, *St. Jean d'Acre*, was our Raffet, No. 747. Jules Adeline (*H. Bellangé et son Œuvre*, 1880), No. 161, is *Cambronne à Waterloo*, "aquarelle appartenant au Marquis de Hertford" (? No. 748).

BENVENUTO DI GIOVANNI (OR DA SIENA)

Sieneſe School. Born 1436; died 1518? He painted in 1466 the ſigned "Annunciation" now at Volterra, and executed illuminations in the choir books of the Duomo of Siena in 1482. He alſo deſigned the "Tiburtine Sibyl" for the inlaid marble pavement. He was greatly influenced by his precursor and maſter Lorenzo Vecchietta and in his turn greatly influenced his ſon Girolamo di Benvenuto. His art was leſſ incisive, more brilliant and decorative than that of Vecchietta. His chief works are in the churches and Academy of Arts of Siena, at Volterra, Buda-Peſth, Florence, and Rome; in the National Gallery iſ a fine triptych from his hand, No. 909, "The Madonna and Child with Saints," and a naïve "Madonna and Child" (Salting Bequeſt).



543

543 St. Jerome chastising himself

Gallery III

Panel, $11\frac{1}{2} \times 8\frac{1}{2}$ (29.2 × 21.5). This ſmall panel may have formed part of a predella. In the Inventory of the Collection it was attributed to Andrea del Caſtagno.

CLAES (I.E. NICOLAES) PIETERŒZ BERCHEM

OR BERGHEM

Dutch School. Baptiſed at Haarlem 1 October 1620; died at Amſterdam 18 February 1683. Pupil of his father, Pieter Claesz, of P. de Grebber and J. Wils at Haarlem, and of Nicolas Moyaert and J. B. Weenix at Amſterdam. He probably viſited Italy. He was domiciled at Haarlem, and afterwards at Amſterdam. His works are marked by decorative intention and aſpect, ſharpneſſ of accent, and great facility, but alſo by a certain ſuperficiality and emptineſſ. His moſt beautiful picture in England iſ perhaps the ſo-called "Diamant de la Curioſité," a cattle-piece in miniature, at Dorcheſter Houſe.

25 The Old Port of Genoa (L'Ancien Port de Gênes) XVI
(Formerly "Coast Scene with Figures")

Canvas, $32\frac{3}{8} \times 40\frac{1}{4}$ ($82 \cdot 2 \times 102 \cdot 3$). Signed on the step to right between man and dog: *Berchem*. Bethnal Green, 93, as



25

"Sea Piece, with a Galley." This is one of Berchem's most famous pieces. Smith, 75 :—

A Seaport, adorned with handsome edifices, and a superb fountain, on the steps of which is a lady, elegantly attired, accompanied by a gentleman, and followed by a negro servant, who holds a parasol over her head. Upon the lowest step, in front, are a young woman, suckling her infant, and a boy standing by her side. A little retired from them are a woman with vegetables, and a man with his back to the spectator, standing near a mule. On the opposite side of the picture are three men, amusing themselves with a dog, and other figures are seen in the distance. Painted in the artist's Weenix manner. Engraved by Aliamet under the title of *L'Ancien Port de Gênes* [1760; the picture was then in the collection of M. de Ravanne, "grand Maître des Eaux et Forêts d'Orléans," and the engraving is dedicated to him]. 2 ft. 8 in. by 3 ft. 4 in. Canvas. Collection of M. Servad, Amsterdam, 1778, 4,900 florins (£441); of Comte de Merle, Paris, 1783, 12,025 f. (£481); of M. Langeac, Paris, 1809, 8,050 f. (£322).

To these Smith adds under Supplement, 31 (1842) :—

Exhibited for private sale in the collection of the Duchesse de Berri, at Messrs. Christie and Manson's, 1834, price £760; not meeting a purchaser at that sum it was sold by auction at Paris, 1837, for 13,858 f. (£504).

Bought by Durlacher (? for Lord Hertford) at Demidoff di San Donato sale, Paris, 18 April 1868, No. 1, 42,000 f. Previously at sale of Galerie du Palais de l'Elysée (Duc de Berri), Paris, 4 April 1837, No. 15, 13,200 f. (Naudet for Comte de Magnancourt (B.A.A.); bought by Nieuwenhuys, 1839 (note in his copy of Berri catalogue). Engraved by Philippe le Bas. Descamps, II, 345. Le Brun, *Galerie des Peintres flamands*. Mireur gives, under "L'Ancien Port de Gênes," the following: Wellesley, 1846 (86×107 cent.), 6,550 f.; Comte Vilain XIV, 1857, 4,600 f.; Lebrun, 1875, 16,000 f. As No. 25 was at Bethnal Green this last was another picture, as was probably also the picture in the 1857 sale.

183 The Ferry Boat

Gallery XIV

(Formerly "Landscape with Figures")

Panel, $13\frac{1}{4} \times 14\frac{3}{4}$ ($33 \cdot 6 \times 37 \cdot 4$). Inscribed on side of boat to left: *Berghem 1672*. Bethnal Green, 191. Smith, 251 :—

A Landscape with a woman on horseback, and a group of cattle on the left; on the opposite side is seen a man, pulling a sheep into a boat. A very pleasing example. 1 ft. 1 in. by 1 ft. 6 in. (about). Panel. Now [1834] in the collection of the [third] Marquis of Hertford.

A seal on the back shows the arms of Nicolas Judde, Seigneur de Grainville, &c., who died in 1772.

185 Landscape with Cattle

Gallery XIV

Panel, $12\frac{3}{4} \times 17$ (32.4×43.2). Signed in lower right corner: *Berchem* (not "Berhem" as in earlier editions). Probably No. 151, Bethnal Green, as "Landscape with Cattle." This picture was in the collection of Lord Hertford before 15 February 1859.

186 Italian Landscape with Figures

Gallery XIV

Canvas, $20\frac{1}{2} \times 25$ (52×63.5). Inscribed in centre below: *C. P. Berghem f. 1654*. Probably 249, "Landscape with Figures," at Bethnal Green. Probably Smith 204 and Supplement 54, engraved by Le Bas as *Le Soir*; collection of William Smith, 1823; bought privately by the Chavalier de Bonnemaïson for £300; sales of Duchesse de Berry, Christie's, 1834, bought in at £600; Paris, 4 April 1837, 5,271 f.; sale of Count de Morny, Phillips's, 20-1 June 1848, No. 85, £450 (bought in); of Duc de Morny, Paris, 1852, 16,000 f. (Mireur).

213 Halt at an Inn

Gallery XIII

(Formerly "Landscape with Equestrian Figures")

Canvas, $19 \times 15\frac{1}{4}$ (48.2×38.7). Signed in centre, below: *Berchem f.* No. 215, Bethnal Green, as "Halt at an Inn." Doubtless Smith, 66, and Supplement, 35:—

A Landscape representing a Halt of Sportsmen at an inn door towards the evening. Amongst the company are a gentleman on a white horse, and a lady on a brown one; the hostess has a bottle in her hand, and has just given the gentleman a glass of wine. 1 ft. $7\frac{3}{4}$ in. by 1 ft. $3\frac{1}{2}$ in. Canvas. Collection of Chevalier Verhulst, 1779, 530 florins (£47); of M. Villers, 1812, 2,960 f. (£118); sale of Duchesse de Berry, Christie's, 1834, £80, Messrs. Smith; collection of the Hon. Long Pole Wellesley, Brussels 1842.

M. S. de Ricci says Nieuwenhuys bought the picture in 1835.

On the back is "Halte à l'Hôtellerie" and a seal which appears on A. Van der Neer, 159.

256 Jupiter with the Nymphs on Mount Ida

Gallery XIII

(Formerly "Italian Landscape with Figures")

Canvas, $23\frac{7}{8} \times 32\frac{1}{2}$ (60.6×82.5). Signed in foreground on a rock: *CPBerighem 1654* (CPB in monogram). Probably No. 185, Bethnal Green, as "Landscape with Pastoral Group." This picture, hitherto described as "Italian Landscape with Figures," was entitled in the Inventory of the Collection "The Youthful Jupiter attended by Nymphs on Mount Ida," and evidently represents that subject. In the foreground are a nymph (standing) and a satyr seated beside her; in the middle distance, two nymphs seated; beside them the infant Jupiter being fed by the goat Amalthea. In the distance is a sea-port. This is probably No. 8 in the Schönborn von Pommersfelden sale, Paris, 17-24 May 1867.

Pastorale; paysage arcadique avec fond de mer et de montagnes bleuâtres; deux bergères demi-nues sont assises sur l'herbe, entourées de troupeau; la figure principale est une femme debout vue de dos, en robe rouge. Signé, C. Berighem. No. 521 du catalogue, 1857. Toile, 65×85 , 6,900 f. (B.A.A.)

640 The Musical Shepherdess

(Formerly "Italian Landscape with Figures")

Copper, 13×16 (33×40.6). Inscribed on rock to extreme left: *Bergh* [sic], and on a separate rock further to right: 1658 (the "8")

horizontal). Probably 232, "Italian Landscape," at Bethnal Green Bought by Lord Hertford at the sale of William Wells of Redleaf, Christie's, 12 May 1848, No. 109, as *The Musical Shepherdess*. 14½ × 16½ in., £357. This picture is Smith, 247, and Supplement, 57:—

The Musical Shepherdess. This beautiful pastoral scene represents a bold rocky coast, under the appearance of the close of day. The rustics have ended their labours and are recreating with music and dancing. A group composed of two peasants and a like number of women occupies the fore-



640

ground; one of the latter, attired in a blue mantle, is gaily striking a tambourine, and dancing to the music; her companion, in a yellow dress, sits near her; the shepherds also are seated, and one of them appears to have just ceased playing a pipe which he holds. The goats are browsing near them. Painted in the artist's most fascinating style. 1 ft. 2½ in. by 1 ft. 4½ in. Panel [*sic*]. In the collection of W. Wells, Esq., Redleaf. Exhibited in the British Gallery, 1839.

Waagen, ii, 159, mentions, in the collection of Lord Hertford, (1854) "a small but careful picture (by Berghem) though placed too high to be properly estimated." There is nothing to show which picture was intended. In Supplement, p. 89 (1857), he speaks of an upright by Berghem, "a rocky landscape with a shepherdess on horseback and her herd." No such picture is now in the Collection.

FRANCESCO DE' BIANCHI FERRARI

Modenese School. Died in 1510. This scarce master, whose works have not as yet been definitively classified, has been studied in the Archivio Storico dell' Arte by Adolfo Venturi. His last and best authenticated work is "The Annunciation" in the Estense Gallery at Modena, at one time ascribed to Francesco Francia. This was left unfinished at his death. Another characteristic work is the altarpiece "The Virgin and Child with St. Jerome and St. Sebastian" in S. Pietro at Modena, formerly ascribed to Pellegrino Munari. The Berlin Gallery contains two examples. Ascribed to him, but differing radically from these works in general style and especially in the facial type of the figures, is the puzzling "Virgin and Child with Angels and Saints" in the Louvre.

2 Two Nude Figures in a Landscape

Gallery XVI

Panel, $33\frac{1}{4} \times 24\frac{1}{4}$ (84.5×61.6). Probably a late work, since it resembles in many particulars the first two paintings referred to above. It appears possible, from the character of the principal figures



2

as well as of those in the background, that we have here an idyll after some classical poet. In the Inventory of the Collection the picture is ascribed to "Ercole Grandi."

LOUIS-LEOPOLD BOILLY

French School. Born at La Bassée, near Lille, 5 July 1761; died in Paris 4 January 1845. Pupil of his father. His earlier genre pieces illustrate the end of the eighteenth century, and are strongly coloured with the charm and the peculiar sentimentality of that period; his later performances give with unabated *naïveté* and increased vigour, if with less pictorial charm, the social aspects of the Restoration. The most remarkable collection of his works is that in the Museum of Lille. He is seen at his best in the three exemplars of the Wallace Collection, all of which belong to the Louis Seize period. Several pictures by Boilly that remained in the Rue Laffitte, passed from Sir Richard Wallace to the late Sir John Murray Scott, and from him to Lady Sackville; the collection was bought by Mr. Seligmann in 1914.

435 The Dead Mouse

Gallery XIX

Canvas, $15\frac{1}{2} \times 12\frac{1}{8}$ (39.4×30.8). Bethnal Green, 586. Sale: 1861, Vente L., Madrid: *La Souris prise*: 650 f. Harrissee, *L. L. Boilly*, 1898, No. 515.

473 The Visit Returned (La Visite Rendue)

Gallery XX

Canvas, $17\frac{1}{4} \times 21$ (43.8×53.3). Bethnal Green, 492, as "Paying a Visit." A label on the back runs: "Visitte rendue peint par Louis Boilly 1789." This and the following picture are those mentioned by Mireur under 1863: Voisin, Angers, *La Visite*

rendue—*Les Malheurs de l'Amour*. Ensemble, 2,100 f. Harrisse 565, pendant to 564, *La Visite Reçue*.



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479

479 The Sorrows of Love (*Les Malheurs de l'Amour*) XX

Canvas, $17\frac{1}{2} \times 21$ (44.4×53.3), Bethnal Green, 500. See under No. 473. On the back is written on a label partly torn: *Les malheurs de l'amour* [a blank which may have been, *inventé par M. de* [M. Henry Harrisse, in his *L. L. Boilly*, 1898, supplies, in a similar case, "*Calvet la Palun*] *peint par Louis Boilly . ier* [février] 1790 ['O' doubtful]. Apparently the lover has returned his mistress's portrait and her letter, torn. A similar oval portrait is over the bureau of the lover in No. 473. Harrisse, 375, said to be pendant to *Le Cadeau délicat* (formerly in the Wallace Collection).

FERDINAND BOL

Dutch School. Born at Dordrecht 24 June 1616; buried at Amsterdam 24 July 1680. One of the most prominent among the pupils of Rembrandt belonging to the earlier phase of his career in Amsterdam. In his later years he adopted a more conventional style. Bol established himself at Amsterdam before 1640.

74 The Toper

Gallery XVI

Canvas, $35 \times 32\frac{3}{4}$ (88.9×83.2). Signed in lower right corner: *FBol* (the *F* combined with the *B*). Bethnal Green, 75. A



74

vigorous work in the artist's Rembrandtesque manner. Doubtless the picture by Bol, "*Figure de buveur, vu à mi-corps, un verre à la main*," toile, 90×86 , at sale of Paul Périer, Paris, 16-17 March

1843, No. 5, 3,650 f. (B.A.A.) Our picture was in the collection of Lord Hertford before 15 February 1859, when there is a bill for framing it. In the Inventory it appears as *Cavalier Carousing*, by Victor.

FRANÇOIS AUGUSTE BONHEUR

See under CALAME, No. 588.

MARIE-ROSA BONHEUR

French School. Born at Bordeaux 16 March 1822; died at Château By, Fontainebleau, 25 May 1899. Pupil of her father and of Léon Cogniet. The most popular animal painter of the modern French School, especially in England. Among her most important works are "The Horse Fair" (Metropolitan Museum of New York—reduced version in the National Gallery); "Le Labourage Nivernais" (Luxembourg); and "La Fenaison."

260 A Waggon and Team of Horses

Canvas, $13\frac{1}{4} \times 24$ ($33\cdot6 \times 60\cdot9$). Inscribed in lower right corner : *Rosa Bonheur 1852*. No. 486, "The Waggon," at Bethnal Green.



260

364 Sheep

Canvas, $17\frac{5}{8} \times 25\frac{1}{8}$ ($44\cdot8 \times 63\cdot8$). Inscribed in lower left corner : *Rosa-Bonheur 57*. Bethnal Green, 592, "Highland Sheep."

365 A Shepherd's Dog

Canvas, $17\frac{1}{2} \times 14\frac{1}{4}$ ($44\cdot5 \times 36\cdot2$). Inscribed in lower right corner : *R.B. 64*; in upper right corner : *Brizo*.



365

372 Roe-deer (Chevreuils dans un fourré)

Panel, $7 \times 9\frac{1}{8}$ ($17\cdot8 \times 23\cdot2$). Signed in lower left corner : *Rosa-Bonheur*. Bethnal Green, 534. Bought by Lord Hertford at the sale of Prince Paul Demidoff di San Donato, Paris, 26 February 1863, No. 1 (18×24), 7,500 f. (B.A.A.)

RICHARD PARKES BONINGTON

British School. Born at Arnold near Nottingham, 25 October 1801, son of Richard Bonington, a drawing-master; died in London on the 23 September 1828, before he had completed his twenty-seventh year. Went to Calais with his family at the age of sixteen, and formed his style in drawing and water-colour under Louis Francia, who had returned to his native place from England about this time (1817-18). A year later he went to Paris, where he studied in the Louvre; he was a student at the Ecole des Beaux-Arts and in the atelier of Baron Gros. He exhibited at the Salon in 1822, and again in 1824, when he, Constable and other Englishmen produced so vivid a sensation. He visited Italy about 1822, and worked especially at Venice. There was an interchange of influence between him and Delacroix. Bonington excelled both in genre, in which he was one of the precursors of the French Romantic school, and in landscape. The Wallace Collection contains the finest series of his works.

270 A Child at Prayers

Gallery XV

Panel, $13\frac{3}{4} \times 10$ (35×25.5). Bethnal Green, 52. Probably



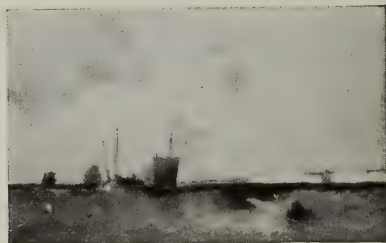
270

the *Widow and Child*, No. 91 in the sale of General Phipps, Christie's, 25 June 1859, £189 (Mawson); exhibited at the British Institution, 1843, by the Hon. Edmund Phipps, as *Child Praying*, No. 130.

273 A Sea Piece

Gallery XV

Canvas, $21\frac{1}{8} \times 32\frac{1}{2}$ (53.6×82.5). Bethnal Green, 44, as "Sea Piece: a Cutter getting under way."



273

319 Bergues, near Dunkirk.

Gallery XV

Panel, $13\frac{1}{2} \times 9\frac{5}{8}$ (34.3×24.5). Bethnal Green, 42, as "Tower, Rouen: on panel;" corrected, in 1874 catalogue, to "La Tour au



319

Marché, Bergues." Engraved in the annual, *The Gem*, 1831, by W. J. Cook, as *La Tour du Marché at Bergues, near Dunkirk, on the River Colme* (Canal de la Colme). Lithographed by Feuillet.

322 Francis I and Marguerite de Navarre

Gallery XV

Canvas, $18 \times 13\frac{1}{4}$ (45.7×33.6). The King has just inscribed on the window-pane the verse attributed to him:—

Souvent femme varie, Bien fol est qui s'y fie.

Exhibited in the Salon, 1827. Bethnal Green, 43, as "Francis I and his Mistress"; corrected in 1874 to "Francis I and his Sister." Bought by Lord Hertford at the Delessert sale in Paris, 15–18 March 1869, No. 128, for 31,000 f., ex coll. Brown and Paul Périer, (B.A.A.) It was No. 96 in the L. Brown sale, Paris, 12–13 May 1839, the lady being described as Diane de Poitiers (B.A.A.) Engraved by



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Charles Heath, and by Flameng in *Gazette des Beaux Arts*. A second version was in the Munro Collection. A picture with the same title fetched 1,505 f. at the "Vente W.," Paris, 1837 (Mireur). A picture by Bonington with the title *Francis the First and his Sister* ($14\frac{1}{2} \times 11\frac{1}{2}$ in.) was No. 87 in the sale of W. J. Thompson at Christie's, 24 January 1913, but this was a version of *François I et la Duchesse d'Etampes* in the Louvre.

A brilliant oil sketch by Bonington, at one time in the collection of Thomas Woolner, has borne various titles, including that of

our picture, but possibly represents Charles V visiting Francis I with his sister beside him. Marguerite de Valois or d'Angoulême (1492-1459) became by marriage successively Marguerite d'Alençon or Marguerite de Navarre. She is famous as author of the *Heptameron* and other works.

323 Henri III and the English Ambassador Gallery XV

Canvas, $20\frac{3}{4} \times 25\frac{1}{8}$ (52·7 × 63·7). Bethnal Green, 50. Exhibited, R.A., 1828. Bought by Lord Hertford at the sale of Lord Henry



323

Seymour, Paris, 1860, 49,000 f. (P. Mantz in *Gazette des Beaux Arts*, 1876.) Mr. H. M. Allen stated in 1907 that a version from the collection of the late William Manson of Christie's was in his possession.

333 Anne Page and Slender

Gallery XV

Canvas, $17\frac{3}{4} \times 14\frac{1}{8}$ (45 × 35·8). Bethnal Green, 53. Bought by Lord Hertford at the Duchesse d'Orléans' sale, Paris, 18-20



333

January 1853, No. 6, as *Le Page et la Courtisane*, 47 × 37, 8,200 f. (B.A.A.) Lithographed in *Galerie de l'Art Ancien et Moderne*; mezzotinted by S. W. Reynolds. Exhibited, Boulevard des Italiens, 1860 (Mantz in *Gazette des Beaux Arts*, 1876).

339 The Seine near Mantes

Gallery XV

Canvas, $11\frac{7}{8} \times 17\frac{3}{8}$ (30·1 × 44·1). Bethnal Green, 51, as "The Seine near Rouen."



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341 Coast of Picardy
(Formerly "A Coast Scene")

Gallery XV

Canvas, $13\frac{3}{4} \times 19\frac{1}{4}$ (35×48.9). Bethnal Green, 46, as "Seashore: a Brig aground." Lithographed by Charles Lewis as "Coast of Picardy," in "A Series of Subjects from the Works of R. P. Bonington" (1829). Waagen, Supplement, 92, mentions this picture in the collection of Lord Hertford (1857). "The price, £231, shows how much the works of this painter are esteemed."

351 Henri IV and the Spanish Ambassador

Gallery XV

Canvas, $15 \times 19\frac{5}{8}$ (38×49.8). Bethnal Green, 45. Exhibited, Salon, 1827. Bought by Lord Hertford through Mannheim at San



351

Donato sale, 21 February 1870, No. 1, for 83,000 f. The catalogue states that the picture was acquired from the Gendrini Collection in 1837. Engraved by Flameng in the *Gazette des Beaux Arts*. For a water-colour of the same subject, see No. 733.

362 Landscape with Timber Waggon, France
(Formerly "A Rustic Scene")

Gallery XV

Canvas, $19\frac{5}{8} \times 26\frac{5}{8}$ (49.8×67.5). Bethnal Green, 49, as "Landscape with Timber Waggon, France." This picture is a fragment of



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the composition lithographed by Charles Lewis as "The Waggon" (see "A Series of Subjects from the Works of R. P. Bonington," 1829). A version different in some respects from the engraving, not so sparkling in effect as our picture, was in the collection of the late Thomas Woolner. Yet another version of the whole composition, from the Nettlefold Collection, was in the hands of Mr. W. B. Paterson in 1913. In the "Vente W." 1837 was a *Paysage avec Chariot*, 1,001 f., which may have been one of the various versions. On the back of our picture are three seals: 1, a seated woman in classical dress, an aqueduct in two storeys, and inscription *Natura duxit initium*. 2, *Abramo Mielì* and device with an anchor. 3, seal of a custom-house in the Lombardo-Venetian Kingdom.

375 The Piazza San Marco, Venice

Gallery XV

Canvas, $38\frac{1}{2} \times 30\frac{7}{8}$ (97·8 × 78·4). Bethnal Green, 48.



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656 The Doge's Palace, Venice

Gallery XXII

Water-colour, $7\frac{5}{8} \times 10\frac{1}{2}$ (19·3 × 26·6). No. 614 at Bethnal Green, 1872, 648a in 1874, as "Venice, Ducal Palace." Possibly the water-



656

colour No. 73 in sale of L. Brown, Paris, 17-18 April 1837:—

Vue du palais ducal à Venise, prise du côté la mer; sur le devant des embarcations riches . . . aquarelle d'une puissance de couleur remarquable. £15 (B.A.A.)

Mireur gives under 1843, 3rd Brown sale, "Vue du palais ducal, du côté de la mer" (1,000 f.) "Bought by Richard Wallace" (de Ricci).

657 The Arabian Nights

Gallery XXII

Water-colour, $9\frac{1}{4} \times 7\frac{1}{8}$ (23·5 × 18). Inscribed in lower left corner: *R P Bonington, 1825*. This water-colour was formerly described as "The Interior of the Harem" by Decamps. It passed

under that name at the Bethnal Green Exhibition in 1872 (No. 665). The proper title was on the older mount beneath, and the subject corresponds with it, viz., the King, Scherazade and her sister.



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668 Meditation

Gallery XXII

Water-colour, $8 \times 6\frac{1}{4}$ ($20\cdot3 \times 15\cdot8$). Inscribed in lower left corner: *R P Bonington 1826*. No. 700, Bethnal Green, 1874 catalogue, as "Inattention." The same title is on the old mount underneath. Engraved in mezzotint by S. W. Reynolds for publication in Paris as "Meditation" [28 December 1827]. This seems to be No. 82 in sale of L. Brown, Paris, 17-18 April 1837 :

La lecture de la Bible; une vieille dame, vêtue en noir et assise devant une fenêtre, lit un passage de la Bible à une jeune femme qui l'écoute de beaucoup d'attention; ce dessin parfait est remarquable pour la manière franche avec laquelle il est exécuté. £14 14s. (B.A.A.)

A water-colour with the same title, and with the sub-title, *une mère abbessse fait la lecture à une jeune dame*, is given by Mireur under 1832, Vente L.S., 31 janvier (1,700 f.)



668



672

672 The Antiquary

Gallery XXII

Water-colour, $8 \times 6\frac{1}{4}$ ($20\cdot3 \times 15\cdot8$). No. 698, "The Jeweller," Bethnal Green, 1874 catalogue. The same title is on the old mount underneath. Mezzotinted by S. W. Reynolds for publication in Paris in "L'Antiquaire," 1 April 1829; lithographed as "The Antiquary" in Harding's volume (see No. 341). No. 1 in sale of L. Brown, Paris, 17-18 April 1837 :—

Un antiquaire examinant avec une loupe un objet précieux; derrière lui une jeune fille debout et accoudée sur le dossier de son fauteuil regarde avec

attention l'objet qui l'occupe, et de la main gauche tint une assiette sur laquelle est un verre à moitié rempli de vin. Une cuirasse, devant la table sur laquelle est appuyé l'antiquaire, qui est couverte de vieux parchemins et d'une cassette à bijoux, et un chien noir et blanc debout garnissent le premier plan de ce dessin qui est d'une composition bien cadencée et d'une couleur brillante et harmonieuse. £47 10s. (B.A.A.)

Bought by Lord Hertford at Demidoff di San Donato sale, 1863, as *L'Antiquaire*, 5,100 f. (de Ricci).

674 A Venetian Scene

Gallery XXII

Water-colour, $6\frac{7}{8} \times 9\frac{5}{8}$ ($17\cdot4 \times 24\cdot4$). Bethnal Green, 657a, 1874 catalogue, as "Venetian group." Inscribed with initials which are like *PMR*, but are cut below and resemble Bonington's cursive *RPB*. This seems to be the water-colour in the following sales:—



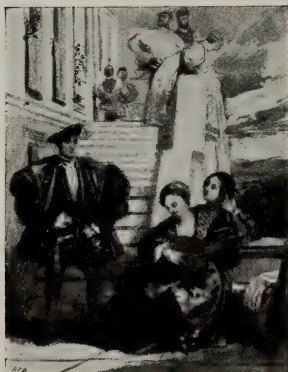
674

L. Brown, Paris, 12–13 May 1839, No. 74, *Seigneur Vénitien accompagné de sa suite prenant le frais sur la terrasse de son palais* (B.A.A.), 2,310 f. (Mireur); Paul Périer, Paris, 19 December 1846, *Promenade Vénitienne*, 925 f. (B.A.A.); Lord Henry Seymour, 1860, *Scène Vénitienne*, 1,290 f. (Mireur)

675 The Earl of Surrey and the fair Geraldine

Gallery XXII

Water-colour, $5\frac{1}{2} \times 4\frac{1}{4}$ ($14 \times 10\cdot8$). Inscribed in lower left corner: *R P B*. Bethnal Green, 618.



675



676

676 Lady and Page

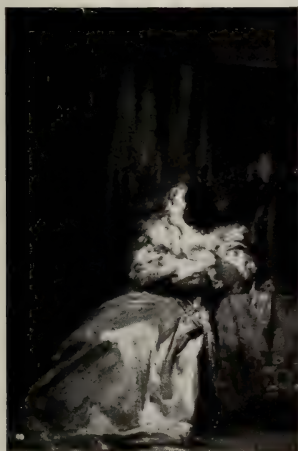
Gallery XXII

Water-colour, $5\frac{3}{4} \times 3\frac{3}{4}$ ($14\cdot6 \times 9\cdot5$). Bethnal Green, 611. Perhaps "Le Page Messenger," sale of Lord Henry Seymour, 1853 1,050 f. (Mireur). Mr. Spielmann (*Wallace Collection*, p. 43) says it was bought by Lord Hertford at the sale of the Orleans Collection, 1853, for £328; but this was No. 333.

678 The Letter

Gallery XXI

Water-colour, $6 \times 3\frac{7}{8}$ (15.2×9.8). Inscribed in lower right corner: *R P B 1827*. Bethnal Green, 617. Probably "Jeune Femme lisant une lettre" at sale of Lord Henry Seymour, 1860 1,390 f. (Mireur)



678



679

679 Lady at her Toilet

Gallery XXI

Water-colour, $5\frac{7}{8} \times 3\frac{7}{8}$ (14.9×9.8). Inscribed in lower right corner: *R P B 1827*. Bethnal Green, 610. Probably "La Toilette" at sale of Lord Henry Seymour, 1860, 2,430 f. (Mireur)

684 The Piazzetta, Venice

Gallery XXI

Water-colour, $6\frac{3}{4} \times 8\frac{1}{2}$ (17×21.7). Former title, on mount beneath, "The Doge's Palace." Probably No. 713, "Doge's Palace,



684

Venice," Bethnal Green, 1874 catalogue. Perhaps "Vue de la Place Saint Marc à Venise et du Palais ducal," in 3rd Brown sale, 1843, 355 f. (Mireur)

688 Souvenir of Van Dyck

Gallery XXI

Water-colour, $7\frac{3}{8} \times 4\frac{3}{4}$ (18.8×12.1). Signed in lower left corner: *R P Bonington*. Bethnal Green, 616, as "Lady and her two daughters: time of Charles I." This is No. 74 in sale of L. Brown, Paris, 17-18 April 1837, £44 (B.A.A.) Probably also Mireur's

"Portrait d'une dame et de ses deux filles, en costume du temps de Louis XIII; composition imitée de Van Dyck" at F. Villot sale, 1864 (1,165 f.)



688



696

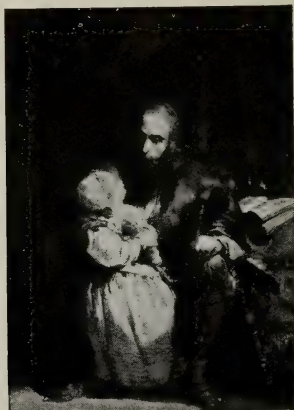
696 The Great Staircase in a French Château Gallery XXI

Water-colour, $7 \times 6\frac{1}{2}$ (17.6×16.4). Inscribed in lower right corner: *R P Bonington 1825*. Title on old mount, "The Hall Staircase." No. 701, "The Hall Staircase," Bethnal Green, 1874 catalogue.

698 Old Man and Child

Gallery XXI

Water-colour, $7\frac{1}{2} \times 5\frac{1}{2}$ (19×14). Inscribed in lower right corner: *R P Bonington 1827* (last figure might be "2"). No. 703, Bethnal



698

Green, 1874 catalogue. This seems to be No. 62 in L. Brown sale, Paris, 17-18 April 1837:—

Assis dans un fauteuil, et les mains appuyées sur les genoux, un vieillard coiffé d'une barrette rouge tient entre ses jambes une petite fille qui lui parle et qu'il écoute avec une grande attention £148 (B.A.A.).

Bought by Lord Hertford as *Le Vieillard* in Demidoff di San Donato sale, 12 January 1863, No. 43, 9,100 f. (de Ricci).

700 Fishing Boats

Gallery XXI

Water-colour, $6\frac{3}{8} \times 10\frac{1}{4}$ (16×26). Signed in lower right corner : *R P Bonington*. Title on old mount, "A Dead Calm." No. 712,



700

Bethnal Green, 1874 catalogue, as "A Dead Calm." Possibly No. 83 or No. 87 in sale of L. Brown, Paris, 17-18 April 1837. Doubtless bought by Richard Wallace at Brown sale, 1843, 600 f.

701 The Leaning Towers, Bologna

Gallery XXI

Water-colour, $9\frac{1}{8} \times 6\frac{1}{2}$ ($23 \cdot 2 \times 16 \cdot 5$). No. 711, Bethnal Green, 1874 catalogue, as "Towers of Asinelli and of Garisendi, Bologna." Doubtless *Place publique à Bologna*, No. 64, in sale of L. Brown, Paris,



701

12-13 May 1839; and *Une place à Bologne*, Demidoff di San Donato sale, 1863, 3,050 f., No. 37, when it was bought by Lord Hertford (de Ricci). Etched by Bonington, "Oct. 15, 1828." The etching was reprinted in *Gazette des Beaux Arts*, 1876.

704 Rouen

Gallery XXI

Water-colour, $6\frac{7}{8} \times 9\frac{1}{8}$ ($17 \cdot 3 \times 23$). Possibly signed by initials in shadow, but very doubtful. No. 707, Bethnal Green, 1874 catalogue, as "Rouen, Normandy." This seems to be No. 8 in L. Brown sale, Paris, 17-18 April 1837:—

Vue de Rouen; sur le devant la Seine couverte d'embarcations d'une couleur riche et harmonieuse; ce dessin, effet de soleil levant, est plein de vapeur. £32 (B.A.A.)

Possibly Mireur's "Vue de Rouen," Demidoff di San Donato sale, 1863 (4,550 f.). He also mentions a water-colour with the same title at the "L.S." sale, 1832 (500 f.), and the 3rd Brown sale, 1843 (760 f.) (*For illustration see following page.*)



704



708

708 Sunset in the Pays de Caux

Gallery XXI

Water-colour, $7\frac{1}{2} \times 10\frac{1}{8}$ ($19 \times 25\cdot7$). Inscribed in lower right corner: *R P B* 1828. No. 710, Bethnal Green, 1874 catalogue. Perhaps No. 66 in sale of L. Brown, Paris, 17-18 April 1837:—

Plage à marée basse avec falaises blanches et garnie de petites figures. Ce beau dessin, effet de soleil couchant, est d'une transparence et d'une richesse de lumière telles que l'on peut le comparer à une production de Claude Lorrain. £104 (B.A.A.)

Possibly also Mireur's "Plage: Marée basse," Demidoff di San Donato sale, 1863 (8,280 f.)

714 The Church of Sant' Ambrogio, Milan

Gallery XXI

Water-colour, $8\frac{3}{8} \times 11\frac{1}{8}$ ($21\cdot3 \times 28\cdot2$). Inscribed in lower right corner: *R P B* 1827. ("7" a little doubtful, through cutting.) Title on old mount: "Chapel in St. Mark's, Venice." No. 709,



714

Bethnal Green, 1874 catalogue, as "Interior of French Church." This is No. 2 in L. Brown sale, Paris, 17-18 April 1837:—

Vue intérieure d'une église de Venise; des prêtres assis dans des stalles et plusieurs figures à genoux et vues de dos garnissent ce dessin, qui est du plus bel effet. La lumière est distribuée dans ce bel intérieur avec un art prodigieux, et l'entente du clair-obscur y est d'une rare perfection. Le dessin est peut-être le seul de ce genre qu'ait fait l'artiste. £29 10s. (B.A.A.)

This was the "Intérieur d'une Eglise" at Demidoff di San Donato sale, 1863 (4,150 f.), bought by Lord Hertford (de Ricci).

726 Le Repos, or La Siesta

Between XX and XXI

(Formerly "A Balcony Scene")

Water-colour, $7\frac{1}{4} \times 5$ ($18\cdot3 \times 12\cdot7$). Inscribed to left: *R P B* 1828 (or 6). Title on old mount: "Scene in Venice." No. 702,

Bethnal Green, 1874 catalogue, as "Scene in Venice." The proper title appears to be "Le Repos" (etched by Bonington), or "La Siesta"; see J. P. Harding's lithograph in "A Series of Subjects from the Works of the late R. P. Bonington." The drawing is stated to be then (1829) "in the possession of Mr. Carpenter," apparently the publisher of the volume. Possibly *La Vénitienne*, No. 41 in sale of Paul Périer, Paris, 19 December 1846 (B.A.A.)



726

727 Charles V visiting Francis I after the Battle of Pavia

Between XX and XXI

(Formerly "Death of Leonardo da Vinci")

Water-colour, $5\frac{1}{8} \times 6\frac{3}{8}$ (13 × 16·2). This drawing was formerly described as "Death of Leonardo da Vinci." But it is identified by the lithograph in the publication described above (*see* No. 726), "from a drawing in the possession of Clarkson Stanfield, Esq."



727

No. 702, Bethnal Green, 1874 catalogue, as "Death of Leonardo da Vinci." Another version was at Messrs. Agnews', 1912. In the sale of L. Brown, Paris, 17-18 April 1837, No. 6 was:—

François 1^{er} visitant Léonard de Vinci, malade, dont il tient une des mains; sur le devant et au pied du lit, un jeune page, vêtu de vert et vu de dos tient en laisse un chien blanc . . . la figure de Léonard de Vinci, éclairée toute en reflets, se lie parfaitement avec celle de François 1^{er}. £45 (B.A.A.)

The drawing was bought in, since it reappears in the Brown sale of 12-13 May 1839, No. 72; and again in 1843, when it was bought by Richard Wallace for 410 f. (de Ricci).

732 Lady and Cavalier (La Conversation) Betwⁿ. XX and XXI

Water-colour, $5 \times 3\frac{3}{4}$ ($12\cdot7 \times 9\cdot5$). Bethnal Green, 704, 1874, "Maid and Page." Etched by Bonington as *La Conversation*. A water-colour with that title is noted by Mireur at 3rd sale of L. Brown, 1843 (1,015 f.)



732



733

733 Henri IV and the Spanish Ambassador

Between XX and XXI

Water-colour, $6 \times 6\frac{5}{8}$ ($15\cdot2 \times 16\cdot8$). The subject is the same as that of No. 351, but there are many variations in treatment. No. 704 (with our No. 732), Bethnal Green, 1874 catalogue. This was No. 12 in sale of L. Brown, Paris, 17-18 April 1837, £80 (B.A.A.) In an account, apparently of purchases for Lord Hertford by Lord Henry Seymour it is entered as bought for 2,300 f. on 25 April 1845.

734 An Odalisque

Between XX and XXI

Water-colour, $8\frac{1}{4} \times 5\frac{3}{4}$ ($21 \times 14\cdot6$). Inscribed in lower right corner: *R P B 1827*. No. 705, Bethnal Green, 1874 catalogue, as



734

"Woman Asleep." This is apparently the "Odalisque blanche," No. 42 in the Paul Périer sale, Paris, 19 December 1846, bought by Lord Hertford for 3,000 f.

749 Medora

Between XX and XXI

Water-colour, $6 \times 6\frac{3}{4}$ ($15\cdot2 \times 17\cdot1$). Inscribed: *R. P. Bonington, 1826*. No. 699, Bethnal Green, 1874. This is perhaps "L'Odalisque à la robe jaune" of the L. Brown sale, Paris, 17-18 April 1837, No. 60:—

Odalisque étendue sur son divan et entourée de riches tapis et instruments de musique; un vase de porcelaine orne le devant de ce dessin. £44 (B.A.A.)

It reappears in the Paul Périer sale, Paris, 19 December 1846 No. 43 (2,020 f.)



749



750

750 Turk Reposing

Between XX and XXI

Water-colour, $4\frac{1}{4} \times 6\frac{3}{4}$ ($10\cdot8 \times 17\cdot1$). Inscribed under the mount: *R P B 1826*. No. 699 (with our No. 749), Bethnal Green, 1874 catalogue. Lithographed as “A Turk” in Harding’s volume (see No. 341). No. 78 in sale of L. Brown, Paris, 1837:—

A demi couché sur un sopha richement couvert de tapis et entouré de draperies des couleurs les plus riches un Turc se repose à l’ombre d’un beau rideau; tout le haut de la figure est dans la demi-teinte et la lumière éclaire le bas. £10 (B.A.A.)

Bought by Richard Wallace at Brown sale, 1843, 550 f. (de Ricci).

An oil painting, presumably of the same subject (if it was the *Turk Reposing*, contributed by C. B. Ward to the British Institution in 1832, and *Turk enjoying Siesta*, lent by Thomas Birchall to the Manchester Art Treasures Exhibition in 1857), was in the collection of Samuel Rogers. Mrs. Jameson, in her *Companion to the most celebrated Private Galleries in London*, 1844, mentions it: 57, “A Turk with his Pipe; a small picture, very richly coloured. From collection of Sir Thomas Lawrence.” Lord Hertford writes to Mawson, from Paris, with reference to Rogers’ sale on 31 April 1856:—

I should likewise like to have the Bonnington Turk, No. 703. I like this master very much, tho’ he is not much admired in our country; and again on May 5, after the sale:—

I am sorry to have missed the Bonnington, as I am very fond of the master, and you know what high prices he fetches in *this* market.

The following water-colours were at Bethnal Green, but are no longer in the Collection:—No. 605, “Returning from the Vintage” (1872); 708, “Ducal Palace, Venice” (1874); 706, “Eastern Women” (1874). The two former were Nos. 3 and 1 in the sale of Sir John Murray Scott, Christie’s, 27 June 1913, along with 2, *The Staircase*, which may have been the third.

For “**IL BORGOGNONE**” see under **COURTOIS (JACQUES)**

JOHANNES OR JAN BOTH

Dutch School. Born in 1610 at Utrecht; died there 9 August 1652. Pupil of Abraham Blomaert, and later on in Rome influenced by Claude Lorrain. Practised chiefly at Utrecht, with the exception of a few years’ travel in Italy. The figures in his landscapes were usually by his brother Andries.

24 Italian Landscape with Cattle

Gallery XVI

Canvas, $32\frac{3}{4} \times 43\frac{1}{4}$ ($83\cdot2 \times 110$).

28 Italian Landscape with Figures

Gallery XVI

Canvas, $31\frac{1}{2} \times 41$ (80×104). Signed on rock to right: *J. Both* (J and B combined). Nos. 24 and 28 are 90 and 145 at Bethnal Green, under title, "Italian Landscape."

198 Italian Coast Scene

Gallery XIV

Panel, $18\frac{3}{8} \times 25\frac{3}{4}$ (46.7×65.4). Signed on tree-stump to left: *J. Both, fe.*

FRANÇOIS BOUCHER

French School. Born in Paris, 29 Sept. 1703; died there 30 May 1770. Pupil of Le Moine, and much influenced also by Watteau, a number of whose paintings and drawings he etched. Unable to secure the Prix de Rome, he nevertheless made the journey to Italy with Carle van Loo. He returned to Paris in 1731, and on 30 January 1734 was received at the Académie Royale, on presentation of the "*Rénaud et Armide*," now in the Louvre. He succeeded Carle van Loo in 1765 as *premier peintre du roi*, and became also Director of the Academy and Inspector of the Tapestry Manufactory of Beauvais. This was the climax of a career which was in a great measure shaped by the patronage of Madame de Pompadour, who placed his "*Forges de Vulcain*" in a private room of the monarch at Marly, acquired, among many other things, the famous "*Lever du Soleil*" and "*Coucher du Soleil*," now in this collection, and promoted his interests in every way. The painter was not only the *protégé* but the intimate companion and adviser of Madame de Pompadour. Her protection established him in a position so commanding that the royal favour was continued even after her death, and endured to the end. Boucher, by inclination a man of pleasure, was the hardest of workers, devoting ten hours a day to painting and drawing, and producing thus an incredible mass of work, of which a large proportion was necessarily hasty and perfunctory. He was the typical painter-decorator of the Louis Quinze period, which he did so much to shape in art, and of which his style was a perfect embodiment, both in its brilliant attractiveness and its superficiality. No gallery—not the Louvre itself—can vie with the Wallace Collection in the number and importance of its Bouchers. At Bethnal Green was also *The Water Mill*, which is no longer in the Collection, probably *Les Blanchisseuses*, No. 115 in sale of Sir J. Murray Scott's pictures, Christie's, 27 June 1913, and *Vénus à demi couchée sur des nuages, et tenant un tambourin; un amour lui présente des fleurs*, exhibited by Sir Richard Wallace in Paris, 1888 (Exposition de l'Art français). See, also, for *Terpsichore* under No. 490. Next to the Wallace Collection comes, *longo intervallo*, the National Gallery at Stockholm. The museums at Angers, Nancy and Tours possess notable paintings. At the Hôtel de Rohan-Soubise (Palais des Archives Nationales) are admirable *dessus-de-porte*; others are in the Bibliothèque Nationale.

NOTE.—The references below, "Soullié," are to the catalogue raisonné of Boucher's work by MM. M. L. Soullié and C. H. Masson in *François Boucher*, by André Michel, a handsome book published by H. Piazza et Cie., Paris. Unfortunately the writers do not seem to have examined the Bouchers in the Wallace Collection.

385 Shepherd watching a Sleeping Shepherdess Gallery XVIII

Canvas, $42\frac{3}{4} \times 60\frac{3}{8}$ (108.5×153.3). Inscribed on back to right: *f. Boucher 1745* ("5" doubtful). Bethnal Green, 396, "The Sleeping Shepherdess." This picture and No. 399 have originally

been shaped with corners rounded off; and a seal on the back of both proves that they were in the Koucheleff-Bezborodko Collection. The group, with some variations, repeats the composition of a small bronze, ascribed by Dr. Bode to an Italian artist of the 17th century (*Italian Bronze Statuettes of the Renaissance*, III., pp. 13, 14).



385



399

399 Shepherd Piping to a Shepherdess Gallery XVIII

Canvas, $36\frac{3}{4} \times 55\frac{3}{4}$ ($93\cdot3 \times 141\cdot6$). Bethnal Green, 387, "The Shepherd's Pipe." In size and description this agrees with Soullié, No. 1499, *joueur de flûte* :—

Assise devant un massif d'arbres une bergère, un panier d'une main, une couronne de l'autre, s'appuie sur son berger couché à côté d'elle et occupé à jouer de la flûte. Toile, 92×140 . Collection de Crisenoy, 1841.

390 The Modiste (La Marchande de Modes) Gallery XVIII

Canvas, $24\frac{1}{4} \times 20$ ($61\cdot5 \times 50\cdot7$). Signed, on the milliner's box, *f. Boucher*. Bethnal Green, 421, "A Lady and Milliner." Doubtless No. 10 in the sale of Count de Morny, Phillips's, 20 June 1848, *La Marchande à la Toilette*, engraved, canvas, 25×21 , £57 15s. It



390

had been No. 53 in the sale of M. Prousteau, Capitaine de la garde de la Ville, Paris, 5 June 1769 :—

Une dame à sa toilette et une marchande de rubans; tableau peint d'après M. Boucher, sur toile de 23 p. de haut sur 19 p. 6 lignes de large; on trouve une estampe gravé d'après ce morceau par Gaillard sous le titre de la Marchande de mode. 45 livres français (Basan)

It will be observed that the picture in question is said to be "after M. Boucher"; it is therefore possible that a reduction was

made in his studio for the engraver's purposes: but our picture does not suggest the hand of a copyist. The engraving by B. Gaillard, with the heading, "tiré du cabinet de M. Proustau, Capitaine des gardes de la Ville," has the following verses attached:—

Les Dieux ont pris plaisir à vous rendre parfaite,
Et ces vains ornements qu'à tout vous empruntez
Ne servent qu'à cacher de réelles beautés;
Quittez donc pour toujours, Philis, votre toilette
Voulez-vous exciter les plus vives ardeurs,
A vos aimables lois soumettre tous les cœurs,
Ainsi qu'à l'âge d'or sans fard et sans parure
Montrez-vous dans l'état de la simple Nature.

par M^r Moraine.

The large picture (Soullié, 1216), dated 1746, is in the National Museum, Stockholm.

Monsieur André Michel (*François Boucher*, p. 49) quotes the following from a letter of 27 October 1745 written by Berch, secretary to the Comte de Tessin, Swedish ambassador in Paris; it relates to this picture (*Le Matin*):—

Les quatre tableaux sont promis pour la fin du mois de mars. Le prix restera un secret entre Votre Excellence et lui à cause de la coutume qu'il a établie de se faire donner 600 livres pour ces grandeurs, quand il y a du fini. Il ne veut de l'argent qu'à mesure que chaque pièce sera livrée; mais il m'a conjuré de faire en sorte que cela aille plus régulièrement qu'avec les précédentes qui l'ont bien fait languir J'ai communiqué à M. Boucher vos idées sur la disposition des sujets; il ne les a pas désapprouvées et a paru en être fort content. Le *Matin* sera une femme, qui a fini avec ses friseurs, gardant encore son peignoir et s'amusant à regarder les brimborions qu'une marchande de modes étale. Le *Midi*, une conversation au Palais-Royal entre une dame et un bel esprit qui fait la lecture de quelque mauvaise poésie, capable d'ennuyer la dame, qui fait voir l'heure à sa montre: le méridien dans l'éloignement. L'*Après Midi* ou le *Soir* nous embarrasse le plus; des billets apportés pour un rendez-vous, des mantelets, des gants, qu'une femme de chambre apporte à sa maîtresse qui veut aller en visite. La *Nuit* peut être représentée par des folles qui sont en habit de bal et se moquent de quelqu'un qui est endormi J'espère, par la suite du temps, avoir quelques croquis pour envoyer à Votre Excellence; M. Boucher paraît vouloir s'y prêter.

Monsieur Michel adds:—

Des quatre tableaux annoncés, un seul se trouve aujourd'hui au musée de Stockholm: c'est la toilette (1746), qui correspond exactement au *Matin* tel que le décrit Berch. Les trois autres compositions, dont le secrétaire soumettait le programme à son maître, ont subi de légères modifications révélées par les rapprochements de la lettre de Berch avec les gravures de Petit; le *Matin* y est représenté par une dame, assise à sa toilette, en peignoir, cherchant devant son miroir la meilleure place pour une mouche qu'elle tient au bout du doigt; pour le *Midi*, c'est une dame décolletée, charmante dans l'ombre légère de son parasol ouvert, réglant sa montre à un cadran solaire, avec ces vers:

D'une belle, Amour seul doit être l'horloger,
Et l'on n'a pas besoin d'avoir réglé sa montre,
Pour savoir celle du berger.

Enfin, le *Soir* est symbolisé par une dame en toilette de bal, sur le pas de la porte, un loup de velours à la main.

It appears, then, that it had been arranged with Boucher to paint a series which we may call *Four Times of the Day*. This recalls the series painted and engraved by Hogarth in 1738. The subjects of these differed from Boucher's; but in the *Mariage à la*

Mode is a toilette scene that might have suggested *Le Matin*. The engravings of that series ("by the best Masters in Paris") were issued in May 1745, so it is not impossible that Boucher, or his patron, was influenced by the vogue of those prints.

418 The Marquise de Pompadour

Gallery XVIII

Canvas, $34\frac{1}{4} \times 26\frac{1}{8}$ (87×66.3). Inscribed on the seat to left: *f. Boucher, 1759*. Bethnal Green, 470. This portrait was commissioned by Madame de Pompadour, and remained in her possession till her death in 1764. It then passed to her brother, the Marquis de Ménars (formerly Marigny), and after his death was sold in February 1782, No. 25. It is thus described:—

Le portrait d'une Dame à pied représentant M^{me} de Pompadour, vêtue d'une robe de taffetas garnie à gaze; elle est dans un bosquet, le bras droit appuyé sur un piédestal portant une figure de femme assise, arrêtant l'Amour prêt à l'embrasser. Toile, 3 pieds sur 2 de large (B.A.A.).

It was purchased for 154 livres by the Duc de Chaulnes, who had been engaged to Alexandrine, daughter of M^{me} de Pompadour. Lady Dilke ("French Painters of the 18th Century," page 56, note)



418

gives the authority of Sir John Murray Scott for the purchase of this picture by Lord Hertford, at the Didier sale in 1868, for over 25,000 f. But neither in composition, dimensions, nor date, did the Didier picture (Soullié, 1072) agree with ours, of which Soullié, 1065, says, "Il figure dans la vente du 19 avril 1869, où il fit 15,435 f. (Dhios et George, experts). Une composition à peu près semblable passait dans la vente du 15 mai 1768." From his description may be taken the note, "Ce costume est . . . riche de ces ornements bouillonnés que, dans la mode du temps, on nommait de *parfaits contentements*." It has been suggested by Mr. Bowyer Nichols that the marble group is intended to represent Pigalle's *L'Amour et l'Amitié*, projected in 1754 and executed for Madame de Pompadour in 1758, the year before our portrait, as a symbol of her changed relations with the King. It is now in the Louvre. See *La femme dans l'œuvre de J. B. Pigalle*, by M. S. Rocheblave, *Revue de l'Art Ancien et Moderne*, July 1905. The composition does not exactly correspond, but the motive is the same, and Boucher may have worked from a general recollection of the design, or another version of it. Other portraits of Madame

de Pompadour by Boucher, but of different composition, are the great full-length formerly in the Lonsdale collection, then at Waddesdon Manor, and afterwards in the collection of Baron de Rothschild at Vienna; the paintings in the National Gallery of Scotland, in the Jones Collection at the Victoria and Albert Museum, in the collection of the Baroness Alphonse de Rothschild (identical in design with the last-named), and in that of Baron de Schlichting of Paris, bequeathed to the Louvre. A little full-length portrait of the Marquise, signed "F. Boucher," is No. 89 among the miniatures in this Collection. It differs entirely from any of the known portraits in oils.

411 Venus and Cupid with Doves

Gallery XVIII

Canvas, $31\frac{5}{8} \times 54$ ($80\cdot3 \times 137\cdot1$). Inscribed in lower left-hand corner: *Boucher 1754*. The subject is that of Soullié, 339: "L'amour persuadant à Vénus de quitter sa ceinture pour obtenir la pomme d'or," at one time in possession of the Prince de Conti, who had it reproduced in miniature by Charlier; it was at the de Sireuil sale in 1781 (with pendant, 232 f.—Mireur). This and No. 423 appear to be pendants.



411



423

423 The Birth of Venus (?)

Gallery XVIII

Canvas, $31\frac{1}{2} \times 54$ ($80 \times 137\cdot1$). Inscribed, on wave under dolphin, to left: *Boucher 1754*. Reproduced as *Venus*, in Dohme's *Boucher*.

431 Shepherd and Shepherdess Reposing

Gallery XIX

Canvas (oval), $30\frac{3}{8} \times 23\frac{3}{4}$ ($77\cdot2 \times 60\cdot3$). Inscribed at bottom of the canvas: *f. Boucher 1761*. Probably No. 485 at Bethnal Green, "Shepherd and Shepherdess."

Soullié, 1546, resembles our picture:—

Villageoise assise à côté d'un berger qui porte la main sur un panier de fleurs; une chèvre et un mouton dans le fond du paysage. Toile 73×65 , ovale. Ventes Randon de Boisset, et Gamba, 1811.

There is another version of this subject in the Karlsruhe Gallery, but of rectangular landscape shape, with some difference in accessories.

429 The Visit of Venus to Vulcan

Gallery XIX

Canvas, $64\frac{1}{2} \times 32\frac{1}{2}$ ($163\cdot8 \times 82\cdot5$). Inscribed in lower right-hand corner: *f. Boucher 1754*. This picture, with Nos. 432, 438, and 444, was painted for the boudoir of Mme. de Pompadour at the Hôtel de l'Arsenal. They were bought, arranged as a screen, by Lord Hertford at the Prousteau de Montlouis sale, Paris, 5–6 May 1851, No. 10, for 10,600 f.

The description is as follows:—

Quatre sujets mythologiques de la plus belle qualité du maître, ayant fait partie de la décoration d'un boudoir sous Louis XV, peut-être celui

de Madame de Pompadour, dont les traits nous semblent répétés dans la figure de Vénus, qui figure dans ces compositions. Ces sujets sont tirés de la fable et représentent les amours de Vulcain et de Vénus, Vénus et les Amours, Mars et Vénus que surprend Vulcain, et le Jugement de Paris. Ces tableaux sont signés et datés 1754. Ils ont été arrangés en forme de paravent, et il se trouve de revers du chacun d'eux une composition pastorale de Lancret (B.A.A.)

Possibly these last were the "Suite de quatre sujets champêtres dessus de porte," No. 18 in Exposition de l'Art français, Beaux Arts, 1888, lent by Sir R. Wallace.



429



431



432



438



446



444

432 Cupid a Captive

Gallery XIX

Canvas, $64\frac{1}{2} \times 32\frac{5}{8}$ (163.8×82.9). Inscribed at the bottom of the canvas: *f. Boucher*. See No. 429. A picture of the same subject, *Les Graces et l'Amour*, but oval, 139×180 , and with the figures on clouds, was bought by Lord Hertford at the sale of the Duc de Morny, 1865, No. 91, for 19,000 f. It is no longer in the Collection.

438 Venus and Mars surprised by Vulcan

Gallery XIX

Canvas, $64\frac{1}{2} \times 32\frac{3}{4}$ (163.8×83.2). See No. 429.

444 The Judgment of Paris

Gallery XIX

Canvas, $64\frac{1}{4} \times 32\frac{7}{8}$ ($163 \cdot 2 \times 83 \cdot 5$). Inscribed in lower left-hand corner : *f. Boucher 1754*. See No. 429.

446 Jove, in the shape of Diana, surprises Calisto Gall^y XIX

Canvas (oval), $61\frac{3}{4} \times 50$ ($156 \cdot 8 \times 127$). Inscribed to left at bottom : *f. Boucher 1769*. No. 390, "Jupiter, disguised as Diana, for the love of Calisto," at Bethnal Green. Bought by Sir Richard Wallace, February 1872, for £700 from Nieuwenhuys. (Note of Sir J. M. Scott.) The engraving of this subject by Gaillard, Soullié, 180, is of a different composition and shape. Another painting of the subject by Boucher is Soullié, 179, canvas, 160×130 , oval, which agrees in description with ours, but the pedigree (Collections : Duc de Caylus, 1772 ; D'Armagnac, 1857 ; Baron de Forest, 1873 ; Baron de Beurnonville, 1881) is incompatible with the fact that our picture was purchased in 1872, and exhibited at Bethnal Green. The De Beurnonville picture was engraved by Duvivier (B.A.A.) It is not unlikely that our picture is one which disappeared from the Louvre during the war in 1870. This was the original of a Gobelins tapestry executed in 1776–78, and in 1782 given to the Grand Duke of Russia, afterwards the Tsar Paul I, along with three others which were hung in the Palace of Pavlovsk. (See Maurice Fenaille, *État générale des Tapisseries de la manufacture des Gobelins*, III, p. 287 : an illustration is given, which corresponds with our picture.) There is another possibility. At the Prousteau de Montlouis sale, Paris, 5–6 May 1851, was a pair of pictures, No. 11 :—"Diana et Calisto ; Vénus et Adonis, les deux gracieux tableaux sont de forme ovale et dans leurs bordures du temps ; 3,250 f." (B.A.A.) It was perhaps the former of these (Soullié, 119) that passed from Nieuwenhuys to Sir R. Wallace. A smaller version, *Jupiter transformé en Diane pour surprendre Calisto*, with its pendant *Angélique et Médor* (oval, about 2 by $1\frac{1}{2}$ feet), was at the Salon of the Louvre in 1765, "du cabinet de M. Bergeret de Grancourt."

445 Shepherdesses with Sporting Loves (Le Printemps or La Toilette Pastorale)

Gallery XIX

Canvas (curved sides), longer measure, $38\frac{1}{2} \times 52\frac{3}{8}$ ($97 \cdot 8 \times 133$). Inscribed in lower left-hand corner : *f. Boucher 1745*. No. 388, "The Shepherdess's Toilet," at Bethnal Green. Soullié, 1834. This picture and No. 447 are pendants, and were bought by Lord Hertford at the sale of Théodore Patureau, Paris, 20–21 April 1857, Nos. 50, 51, for 14,500 f. (B.A.A.) They are thus described :—

Le Printemps.—Charmant paysage, occupé à droite par des collines couvertes d'arbrisseaux s'étendant à l'horizon, et à gauche par un massif d'arbres élevés faisant deviner l'entrée d'un bois. Dans cette partie de la composition protégées des ardeurs du soleil par la fraîcheur d'un épais feuillage, deux jeunes nymphes se reposent. La première aux cheveux châtain est assise sur un banc de gazon que recouvre une ample draperie rouge ; elle est vêtue d'une jupe jaune sur laquelle est jetée une écharpe grise et pose des fleurs dans la blonde chevelure de sa compagne. Celle-ci, le corps à demi caché sous une gaze blanche, tient les mains jointes et se repose mollement appuyée sur les genoux de l'autre nymphe. Deux amours placés à droite, et tenant des fleurs dans leurs mains délicates, complètent ce sujet allégorique, représentant le printemps. Signé : *F. Boucher, 1745*. Toile, $91 \cdot 50 \times 125$, forme médaillon.

L'Automne.—Dans une plaine qui s'étend au loin et se perd dans un horizon montagneux, quelques ruines de monuments sont encore debout, et

l'embellissent à gauche, tandis qu'un bois de haute futaie, occupe la droite. Au premier plan, et sous l'ombrage de quelques arbres élevés, deux nymphes se reposent. L'une est assise et soutient en partie sa compagne nonchalamment couchée et appuyée sur elle. Leurs jeunes et jolies figures sont agréablement ornées de cheveux blonds et bouclés; des draperies recouvrent en partie, dans leurs amples plis bouffants, un corps d'un modèle gracieux. Deux amours, dont l'un est assis à terre et tient entre ses petites mains d'énormes grappes de raisin, et l'autre tend à l'une des nymphes, qui la retient, une corbeille, pleine des mêmes fruits, embellissent cette composition, qui n'est qu'une allégorie de l'automne. Signé: *E. Boucher, 1745*. Toile, 91.50 x 175, forme médaillon.

No. 445 was engraved by Claude Duflos as *La Toilette Pastorale*, with the following verses:—

Loin des ornements prétentieux
Dont la coquette emprunte sa parure,
Philis à la simple nature
Doit tous les agréments qu'elle étale à nos yeux.

C'est ainsi que semant des fleurs toujours nouvelles
Agréable Boucher, Peintre chéri des Belles,
Tu nous fais admirer dans ce charmant tableau
Les attraitis séduisants de ton brillant pinceau.

The pendant is *Les Confidences Pastorales*.



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447

447 Shepherdesses with Sporting Loves (L'Automne or Erigone Vaincue) Gallery XIX

Canvas, 38 $\frac{7}{8}$ x 52 (98.8 x 132). Inscribed in lower right-hand corner: *f. Boucher 1745*. Probably No. 392, "Autumnal Pleasure," at Bethnal Green. If so, this picture (or No. 482) was mistaken by Lady Dilke for "Les Délices de l'Automne," engraved by Daullé, one of Four Seasons painted for Madame de Pompadour. Our picture appears in an engraving by Claude Duflos as *Erigone Vaincue* (by Bacchus in the form of a nymph) with the following verses:—

A Bacchus comme amant Erigone inflexible
Ne répond que par les mépris;
Mais en se transformant ce Dieu la rend sensible,
Et de ses soins reçoit le prix.
En amour, comme en guerre, il faut de l'artifice;
De l'objet de ses feux qui veut être vainqueur,
Doit épouser ses goûts et flatter son caprice,
C'est là le vrai chemin de cœur.

Jeson

The companion piece is a *Retour de chasse de Diane*. For history and description, see under No. 445. A version, *Les Vendanges* was No. 25 in Le Dart sale, Paris, April—May 1912.

433 The Triumph of Amphitrite

Gallery XVIII

Canvas, $26\frac{1}{2} \times 46\frac{1}{2}$ (67.3×118). No. 379, "Amphitrite," at Bethnal Green, 1872. Adapted from the oval "Naissance de Vénus," formerly in possession of Mr. A. de Rothschild (Salon of



433

1743). On the back, in chalk, is "June 22/57" and "90," *i.e.*, No. 90 in sale of Samuel Culley, Christie's, when it was bought by Nieuwenhuys for £21.

471 The Musical Contest

Gallery XVIII

(Formerly "A Group of Lovers")

Canvas, $27\frac{1}{2} \times 42$ (69.8×106.7). The initials "f. B." can be doubtfully read in lower left-hand corner. Doubtless the picture sold anonymously 2 March 1839 for 529 f.: "Dans un parc, concours instrumental entre deux jeunes gens, en présence d'une jeune fille" (Mireur). Soulié, 1,151, gives this sale as George, 2 April. It appears again, No. 21 in sale of Vicomte d'Harcourt, Paris, 31 January 1842. Canvas, 71×109 (721 f.) It is said in



471

the sale catalogue (B.A.A.) to have been in the collections of Blondel de Gagny and Comte de Merle (1784), and is thus described:—

Scène pastorale; dans un lieu agréable et frais garni d'une belle fontaine avec eaux jaillissantes de vases et d'arbustes, deux jeunes bergers qui viennent de faire de la musique, l'un d'eux avec sa musette, l'autre avec son flageolet, attendent le prix du concours; une jeune et jolie fille debout entre eux et dont la délicieuse tête est garantie du soleil par une ombrelle jaunâtre qu'elle tient ouverte, décerne la couronne à celui qui a joué de la musette; celui-ci la regarde amoureusement, mais l'autre, jalouse de cette faveur, se jette à genoux et la serre dans ses bras. Un sujet aussi convenable sous le rapport des attitudes et de la décence dans l'arrangement des costumes ne redoute pas l'investigation la plus sévère des yeux les plus scrupuleux.

Mireur places the picture also in a d'Harcourt sale in 1873, but it does not appear in the catalogue.

481 Nymph and Cupids with Musical Emblems Staircase

Canvas, $39\frac{1}{4} \times 57\frac{1}{8}$ ($99\cdot6 \times 145$). This picture and No. 490 appear to be pendants. See under No. 490.



490



481

490 The Muse Clio

Staircase

(Formerly "Muse with Musical Emblems, and Cupid with Scroll")

Canvas, $39\frac{1}{8} \times 57$ ($99\cdot3 \times 144\cdot8$). This is identical in composition with "La Muse Clio," engraved by J. Daullé in 1756 from a picture in the possession of Madame de Pompadour, except for the lesser height of our picture in proportion to its width. The companion picture was *La Muse Erato*, and a picture with this title was, according to Lady Dilke, exhibited by Sir Richard Wallace at the Ecole des Beaux-Arts in 1888. (It is not in the catalogue; it appeared in the Magniac sale, London, 1892.) No. 481 is not the *Erato* of Daullé's engraving. No. 490 corresponds in subject with a picture, No. 15, in the sale of the Marquis de Cypierre, 10 March 1845:—

Euterpe, assise sur des nuages, appuyée sur un lyre; à ses pieds un amour lit dans un cahier de musique. *Ancienne copie*, 257 f. (B.A.A.)

The pendant was a *Terpsichore*, a variation on the elements of our 481:—

14. *Terpsichore*, assise sur des nuages, demi-nue, et tenant un tambour de basque; un petit amour lui apporte des guirlandes de fleurs. 785 f.

This was the picture exhibited by Sir Richard Wallace at the Beaux-Arts, No. 2, as

Vénus à demi couchée sur des nuages et tenant un tambourin. Un amour lui présente des fleurs.

Lady Dilke refers to this separately. Copies of Nos. 481 and 490 are among miniatures of the collection, XI, 330 and 322.

484 The Rape of Europa

Staircase

Canvas, $90 \times 106\frac{3}{4}$ ($228\cdot6 \times 271\cdot2$). This canvas and No. 487 are the *Enlèvement d'Europe* and *Naissance de Bacchus* purchased by Lord Hertford at the Paul Périer sale, Paris, 16–17 March 1843, Nos. 56, 55, as by Boucher, for 2,820 f. (B.A.A. and de Goncourt). They have hitherto been catalogued as by Le Moyne, but as les Goncourt state (*L'Art du XVIII^{me} Siècle*, I, Boucher, p. 277–8) they were engraved by P. Aveline as works by Boucher. The date of the engravings is 1779, and a reference to the copies in the Bibliothèque Nationale proves that they reproduce our pictures. Confusion has more than once arisen from a close resemblance in the work of the two painters; but a study of the Le Moynes and Bouchers in this Collection confirms the original attribution and the evidence of the prints. See also Soullié, 140 and

102, where it is stated that the pictures were exhibited by Sir Richard Wallace, "chez Martinet," in 1860. Le Moyne painted an *Enlèvement d'Europe*, engraved by Laurent Cars, but this was of a different shape and composition. Boucher painted other pictures of this subject, one of which is in the Louvre, No. 39.



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487

487 Mercury Confiding the Infant Bacchus to the Nymphs

Canvas, $90 \times 106\frac{3}{4}$ ($228 \cdot 6 \times 271 \cdot 2$). (See under 484.) Staircase

485 The Rising of the Sun (Le Lever du Soleil) Staircase

Canvas, $124\frac{1}{2} \times 104\frac{1}{2}$ ($316 \cdot 4 \times 265 \cdot 4$). Inscribed in lower left-hand corner: *f. Boucher 1753*. This painting and its pendant No. 486 were designs for the *Manufacture Royale des Gobelins* to be executed in tapestry by Cozette and Audran. They were substituted for designs ordered in 1748 (see Fernand Engerand: *Inventaire des Tableaux commandés et achetés par la direction des Bâtiments du Roi*, 1709–1792, p. 68). Madame de Pompadour, having seen them begged them of the king, and purposed placing the tapestries in the Château of Bellevue. The tapestry reproducing *Le Lever du Soleil* was finished in 1753, that reproducing *Le Coucher du Soleil* in 1754 (see *État Général des Tapisseries de la Manufacture des Gobelins, depuis son origine jusqu'à nos jours*, 1600–1900, by M. Maurice Fenaille, 1907, pp. 173 to 187).^{*} The pictures were exhibited at the Salon in 1753 and described as follows:—"Deux grands Tableaux en hauteur de onze pieds sur neuf de large, sous le même N^o, dont l'un représente le Lever du Soleil et l'autre le Coucher. Ces Tableaux doivent s'exécuter en Tapisserie, à la Manufacture Royale des Gobelins, par les Sieurs Cozette et Audran." Edmond and Jules de Goncourt, in "L'Art du Dixhuitième Siècle—Première Série," say of this picture and No. 486: "Elles (ces deux pages) sont le plus grand effort du peintre, les deux grandes machines de son œuvre." In the catalogue of Madame de Pompadour's paintings and drawings prepared for the sale of her collection, 28 April 1766, the expert writes of these pictures, No. 16: "J'ai entendu plusieurs fois dire par l'auteur qu'ils étaient du nombre de ceux dont il était le plus satisfait." The two pictures were thus described: "*Le Lever d'Apollon*: ce dieu est prêt à monter sur son char entouré de Naiades, dont l'une lui présente sa lyre. *Le Coucher d'Apollon*: ce dieu descend de son char dans le sein de Téthys." They were sold

^{*} Madame de Pompadour changed her mind, and the tapestries remained at the Gobelins till 1768, when they were sold probably to some wealthy Englishman, like the Duke of Northumberland; but their fate remains obscure.

together for 9,800 livres, and acquired by M. de Saincy. They were afterwards in the possession of the Chevalier d'Orlémont, and sold in 1833. They were bought by Lord Hertford at the sale of the Baron de Comailles 2 August 1855, No. 6, for 20,200 f. They are thus described :—

Le Lever du Soleil—Apollon, sortant des bras de Thétis, reçoit sa lyre des bras d'une Nymphé avait de monter sur son char aérien, dont la première Heure du matin lui tend les rênes. C'est en vaine que les Amours, les Nymphes et les Tritons, se jouant au milieu des ondes, cherchent par leur séduction à le retenir dans l'humide séjour; l'heure des voluptés a fui. *L'Aurore aux doigts de rose ouvre déjà les portes de l'Orient* et le Dieu du jour quitte à regret sa bien-aimée pour accepter sa céleste carrière.

Le Coucher du Soleil—Thétis, toute joyeuse de revoir son divin amant, le reçoit doucement couchée sur une conque marinière qu'entourent des Nymphes paresseusement assises sur des flots argentés. Le Dieu n'arrive pas assez vite au gré des amours impatients qui volent au devant de lui pour l'attirer auprès de sa maîtresse, sur laquelle la Nuit planant dans les airs jette déjà la voile mystérieuse qui doit cacher leur bonheur aux regards des simples mortels.

The notice further draws attention to the resemblance in the traits of Thetis to Madame de Pompadour. Lord Hertford exhibited the pictures at Martinet's, Paris, in 1860. Soullié, 200. In the collection of M. Georges Deligand, of Paris, is a drawing in three chalks by Boucher for the group of two Naiads and a Triton in the foreground of this picture; in the Louvre is a chalk drawing for the figure of the Naiad alone.



485



486

486 The Setting of the Sun (Le Coucher du Soleil) Staircase

Canvas, $125\frac{1}{2} \times 102$ (318.9×259.2). Inscribed in lower left-hand corner: *f. Boucher 1753*. See, for history and description, under No. 485.

489 A Summer Pastoral

Staircase

Canvas, $101\frac{1}{2} \times 77\frac{1}{4}$ (257.8×196.2). Inscribed on log of wood in lower left-hand corner: *f. Boucher 1749*. This must be Soullié, No. 1,514, *Le Joueur de Musette*:—

Une bergère appuyée contre une palissade écoute, ainsi qu'une jeune fille assise, un berger qui joue de la musette. Toile, 260×200 . Signé: F. Boucher, 1749. Collection Stacpoole. Exposé chez Martinet en 1860.

The unusual size and the date, as well as the subject, agree, and the presence, at the same exhibition, of a picture corresponding to No. 482 confirms the identification. Nos. 489 and 482 are, therefore, the two "grands tableaux représentant des *Scènes Pastorales*" at the sale of the Duc de Stacpoole, 1852, 12,600 f. (Mireur); "tableaux qui ornaient le grand salon du rez-de-chaussée du château de Montigny-Laucoup, bâti par Trudaine" (Les Goncourt, *Boucher*, p. 287). See No. 482. A version of No. 489 was at the Brussels Exhibition of French 18th century art, from the collection of M^{me}. Besnard, under the title *La Bergère Econtée*.



489



482

482 An Autumn Pastoral.

Staircase

Canvas, $101\frac{3}{4} \times 77\frac{1}{4}$ ($258\cdot5 \times 196\cdot2$). Inscribed on stone in lower left-hand corner : *f. Boucher 1749*. This must be Soullié, 1566, *Les Raisins* :—

Une bergère assise près d'une fontaine, mord à la grappe que lui tend un jeune berger, tandis qu'un autre, couché près de ses moutons, les observe en souriant. Toile, h. 260. Signé : *F. Boucher, 1749*. Gravé par Pasquier sous le titre "Elle mord à la grappe." Exposé chez Martinet en 1860.

A picture very like this, but without the second shepherdess, was engraved by R. Gaillard as *Le Berger Récompensé* (the shepherdess in each case holds a wreath). The picture then belonged to Monsieur Perinet. This is, perhaps, Soullié, 1513, 70×56 .

It is possible that Nos. 483, 488, *Cupids at Play* and *Cupids Asleep*, catalogued under the name of Fragonard, are also by Boucher.

After Boucher

467 The Toilet of Venus

Water-colour (oval), $4\frac{7}{8} \times 4$ ($12\cdot3 \times 10\cdot1$) ? Bethnal Green, 1777.

468 The Triumph of Amphitrite

Water-colour (oval), $4\frac{7}{8} \times 4$ ($12\cdot3 \times 10\cdot1$) ? Bethnal Green, 1776. These are after the pictures formerly in the collection of Mr. Alfred de Rothschild (*Vénus à sa toilette, sortant du bain* and *Naissance de Vénus*, Salon of 1743). A variation of [the second subject is our No. 433. 10

See also under Charlier in this Catalogue, and in that of Furniture Miniatures, and Objects of Art.

School of Boucher

766 Danaë and the Golden Rain

Canvas on panel (oval), $7\frac{1}{4} \times 8\frac{1}{4}$ (18.2×20.5). In the Inventory of the Collection attributed, not improbably, to Callet. The conception, cast of drapery, &c., recall Boucher, but not the colour and soft touch. A miniature in the Collection, XI, D, 334, is founded either on the painting or on a common source; it differs in in colour and in some details.

Antoine François Callet (1741–1823) was born in Paris, was a pupil of A. Boizot, won the *Prix de Rome* in 1764, and was received into the Academy in 1780 on painting a *Spring* for the Galerie d'Apollon in the Louvre. He painted portraits as well as allegorical and mythological pieces; Louis XVI was one of his sitters.

ESAIAS BOURSSE

The only painter of this name of whose life anything is known is Esaias Boursse, who was born in Amsterdam 3 March 1631 and died at sea 16 November 1672. He was of the circle of Rembrandt. He visited Italy and painted there, without results in his known painting. He also entered the service of the East India Company and made several voyages to India. There are signed works by him in the Amsterdam and other galleries. In the judgment of Drs. Bode and Bredius, the painter of our picture is Esaias Boursse, the signature, however, is in the form *L. Boursse*. The resemblance of our picture to an undoubted work of E. Boursse, now in America, is so strong that there can be little doubt that he is its author. It should be noted, however, that Dr. Hofstede de Groot, in his *Catalogue Raisonné* of Dutch Painters (vol. i., p. 473) and W. Martin, in a recent volume of Thieme and Becker's *Allgemeine Lexicon*, take the view that L. Boursse and E. Boursse are separate artists. Dr. Schmidt-Degener, of the Boymans Museum, has made an ingenious suggestion, viz., that the *L* of our picture is a Dutch seventeenth century form of *E*, such as is to be found in a picture by Metsu at Buckingham Palace. In this *E* the top bar is formed like that of the letter *L*. To support this theory it would be necessary to suppose that the middle bar existed, under a small crack in the varnish at that point. The signature in the form *L. Boursse* is found upon other pictures than that in the Wallace Collection.



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166 Interior: Woman Cooking

Gallery XIII

Canvas, $20 \times 22\frac{1}{2}$ (50.7×57.2). Inscribed in lower right corner: *L. Boursse, 1656*. Bethnal Green, 157, as "Interior of a Cottage."

Bought for Sir Richard Wallace at the sale of the Dowager Roëll (*née* Hodshon), Amsterdam, April 25, 1872, for 6,000 gulden. Its title then was "Intérieur Rustique." Exhibited, Old Masters, 1889, No. 65.

JACQUES-RAYMOND BRASCASSAT

French School. Born at Bordeaux in 1804; died at Paris in 1867. He studied chiefly at the École des Beaux-Arts in Paris; practised landscape and history, but excelled chiefly in animal subjects.

363 Goat and Kid

Canvas, $14\frac{5}{8} \times 17\frac{3}{4}$ ($37\cdot1 \times 45\cdot1$). Inscribed in lower left corner: *Dal Vero—R. Brascassat*. Bethnal Green, 559, as "Goat and Kid: Study from Life"; perhaps the "Chèvre et Chevreau dans un paysage" of Thibaudeau sale, 1857, 1,205 f. (Mireur)

721 Dogs attacking a Wolf

Water-colour, $16\frac{3}{8} \times 21\frac{1}{2}$ ($41\cdot6 \times 54\cdot5$). Inscribed in lower right corner: *J. R. Brascassat 1838*. Bethnal Green, 637. This was No. 44, "Chiens attaquant un Loup," at the Demidoff di San Donato sale, [? 13 Jan.] 1863, 10,100 f., bought by Lord Hertford.

ANGELO DI COSIMO CALLED BRONZINO

Florentine School. Born at Monticelli, near Florence, 17 November 1503; died at Florence, 23 November 1572. Pupil of Raffaellino del Garbo and Jacopo da Pontormo, and influenced by Michelangelo. He practised at Florence, chiefly as a portrait-painter. As such he is the greatest artist produced by Florence during the sixteenth century, with the exception of Andrea del Sarto. He is also the author of sacred works, and of decorative compositions deliberately sensuous in character, such as the "Venus, Cupid, Folly and Time" of the National Gallery.

555 Eleonora di Toledo, Grand Duchess of Tuscany Gally III

Panel, $30\frac{1}{2} \times 23\frac{1}{4}$ ($77\cdot4 \times 59\cdot1$). Inscribed: *Fallax gratia et Vana est pulchritudo*. Bethnal Green, 268, "Portrait of an Italian Lady." Several variations and reductions exist of this picture and of its pendant, the portrait of the Grand Duke Cosimo I of Florence. The finest portraits of Eleonora di Toledo by Bronzino are those in the Uffizi, and the bust-portrait in the Kaiser-Friedrich Museum of Berlin.

ADRIAEN BROUWER

Dutch-Flemish School. Born in 1605 or 1606, at Oudenarde; buried at Antwerp, 1 February 1638. Pupil of Frans Hals at Haarlem; painted at Amsterdam, Haarlem, and after 1631 at Antwerp. Brouwer in the passion and vigour of his realism, as well as in the subtlety of his art, more than rivalled his contemporary, David Teniers the younger. By far the most important collection of his paintings is to be found in the Alte Pinakothek at Munich. Our painting is of the highest quality, and in the audacity of its realism rises almost to grandeur.

211 A Boor Asleep

Gallery XIII

Panel, $14\frac{1}{8} \times 10\frac{5}{8}$ (35.8×27). Bethnal Green, 197. In the collection of Lord Hertford, 1857 (mentioned by Waagen, Supplement, p. 88, who says: "by far the finest example of this rare master I know"). De Groot, 64, who enumerates three copies: (1) In the former Hoogendijk Collection, the Hague, No. 428; (2) In the Bonn University Gallery, on loan from the Kaiser-Friedrich Museum, Berlin, No. 853g; (3) In the Karlsruhe Gallery, No. 192, signed with monogram. The head of the sleeping Boor in this last is different in expression, and the background, with its group of carousing peasants, is somewhat more elaborately worked out. The inspiration in both cases, but especially in our picture, may have been the



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famous *Barberini Faun*, now in the Glyptothek at Munich. De Groot enumerates the following sales in which pictures of this subject have appeared: —Anna van Lennep, widow of Pieter Roeters, Amsterdam, 30 Jan. 1759, No. 2 (50 florins, De Wolf van Lennep); Amsterdam, 15 July 1772, No. 17 (7 florins, Dayens); P. Locquet, Amsterdam, 22 Sept. 1783, No. 53 (100 florins, Delfos); P. A. J. Knyff, Antwerp, 18 July 1785, No. 31 (56 florins 10, Beekmans Leutzgen); Van Leyden, Paris, 10 Sept. 1804, No. 5 (300 f., Paillet); Van Dijn, Amsterdam, 10 Jan. 1814, No. 31 (13 florins).

GUIDO CAGNACCI

Bolognese School. Born at Castel Sant-Arcangelo near Rimini in 1601; died at Vienna in 1681. Pupil of Guido Reni, at Bologna, and afterwards Court-painter of the Emperor Leopold I at Vienna.

643 Tarquinius and Lucretia (Copy)

Copper, $9\frac{1}{4} \times 11\frac{3}{8}$ (23.5×29). Bethnal Green, 257. This is a copy, on a much reduced scale, of the well-known picture by Cagnacci in the Accademia di San Luca at Rome. Probably the picture at the sale of Comte de Pourtalès, 27 March 1865, No. 24. Copper, 24×30 , 4,000 f. The description agrees. The Dresden Gallery possesses a copy on the scale of the original.

A question arises in connection with this picture, viz., was there ever in the Collection a picture by Titian of the same subject? Waagen, ii. 155, mentions a *Tarquin and Lucretia* by Titian in Lord Hertford's collection (1854), from the collections of Charles I and Joseph Bonaparte in Spain, "bought at the sale of Mr. Coningham's pictures for 520 guineas." He does not, however, describe it, and may not have seen it, though the asterisk to indicate that is not appended. Crowe and Cavalcaselle, *Life of Titian*, ii. 393-4, repeat this statement, probably borrowed from Waagen. They describe the picture as seen in Lord Northwick's Collection, say it is patched all round, and measures 7 ft. 2 in. by 4 ft. 8 in. Titian's picture was sold to Philip II of Spain in 1571, having been engraved by Cornelius Cort in that year. It reappears in the collection of the Earl of Arundel, who gave it to Charles I (measurements, 6 ft. 3 in. by 4 ft. 3 in.). At the Whitehall sale Jabach bought it and sold it to Louis XIV. It is described in the Louvre catalogue of 1752-4 as a canvas 6 ft. by 5½ ft., and greatly injured. It is no longer in the Louvre, but reappeared apparently in the collection of Joseph Bonaparte, from whose collection, Crowe and Cavalcaselle say, it passed to Lord Northwick (No. 871 in his catalogue), then to Mr. Coningham, and at his sale to Lord Hertford for 250 guineas. But this is a mistake. The picture was in Mr. J. Bates's sale, 1845, and was bought by Nieuwenhuys for £735; then in the sale of William Coningham, Christie's, 9 June 1849, bought in for £525 (73 × 56½ in.). It was in 1859, subsequently to the Coningham sale, that Lord Northwick sold it (£414 15s., Nieuwenhuys). It was in an anonymous sale in 1879, and bought in at £273, and in the sale of the executors of Nieuwenhuys, in 1886, as from the Coningham and Scarisbrick collections, bought by Mr. Fairfax Murray for £430 10s. It was afterwards in the collection of Mr. Charles Butler, and at his sale, at Christie's, in 1911, was bought by Mr. Fairfax Murray for £2,730. By him it was given to the Fitzwilliam Museum, Cambridge. It measures 75 × 58 in., with the addition of 2 in. on left side, and 3 in. at the bottom. Lord Hertford, it appears from the records of Messrs. Christie, bid £500, but did not obtain the picture at the Coningham sale. It is conceivable that he bought it afterwards, and then disposed of it, but the picture was obviously not in the Wallace Collection when Crowe and Cavalcaselle wrote. Their measurements are not those of the picture, and it is not unlikely they wrote upon a report of the existence in the Collection of a Titian, the *Perseus and Andromeda*. Waagen's statements probably arose from a confusion with the copy of Cagnacci and a report of Lord Hertford's bid, and they have been repeated in books on Titian down to Dr. Gronau's.

ALEXANDRE CALAME

Swiss School. Born at Vevey, in Switzerland, 1810; died at Mentone in 1864. Pupil of Diday. Calame is represented in the Museum at Bâle, and there is an example in the National Gallery.

With Auguste Bonheur

588 A Waterfall near Rosenlauri in Switzerland. Gallery X

Canvas, 31½ × 25½ (80 × 63·8). Signed in lower left corner: *A. Calame*. Bethnal Green, 496, as "Scene in Switzerland." On the back is the following inscription by the artist: "Souvenir des environs de Rosenlauri, Canton de Berne, peint pour Mr. Durand Ruel. Terminé en juin 1860. Toile 81 cent. de haut., 65 c. de large.

Genève, 26 juin 1860. A. Calame." Bought by Lord Hertford at the sale of the Duc de Morny, Paris, 31 May 1863, No. 4, as "Environs de Rosenlaui (Canton de Berne). *Un torrent descendant de la montagne et passant au milieu de sapins et de rochers.* Deux daims et un chasseur à l'affut ont été peints par Auguste Bonheur (80×65), année 1860, 8,500 f." (B.A.A.) François Auguste, a younger brother of Rosa Bonheur, was born at Bordeaux in 1824, and died in Paris, 21 February 1884. He was the pupil of his father and painted portraits, but is best known by pictures of landscapes with cattle.

[? ANTOINE FRANÇOIS CALLET

See under BOUCHER (SCHOOL OF), No. 766]

WILLIAM CALLOW

British School. Born at Greenwich, 28 July 1812; died at Buxton, 20 February 1908. He studied in Paris, and was for seven years professor of water-colour painting to the family of King Louis-Philippe. He received the gold medal of the Paris Salon in 1835, and was for nearly 70 years associated with the Royal Society of Painters in Water-colours. His earlier water-colours and drawings are fine in style, in the later work he lost the sound convention with which he began. Two good examples are in the National Gallery, British Art.

746 Entering the Harbour

Water-colour, 9×12 $\frac{1}{4}$ (22·9×31·1). Inscribed in lower right corner: *W. Callow 1842*. Bethnal Green, 1874, No. 684, as "French Fishing Boats." This is also the title on the old mount.

GOVERT CAMPHUIJSEN

Dutch School. Born at Gorkum in 1623 or 1624; buried at Amsterdam 4 July 1672. Probably the pupil of his elder brother Raphael Camphuijsen, by whom there are in the Dresden Gallery two moonlight pieces, one of which is signed "R. Camphuijsen." Govert Camphuijsen was manifestly influenced by Paul Potter, as a comparison with "The Milkmaid," No. 219 in this Collection, serves to prove. He worked up to 1651 in Amsterdam; then from 1653 to 1663 in Stockholm as Court-painter of King Charles X and the Queen Dowager, Marie-Eleonore; then again in Amsterdam. A large landscape with figures and cattle by him is in the Cassel Gallery, where it was formerly ascribed to Potter. In the Hermitage at St. Petersburg are three examples, of which two bear his signature, while the third has the forged signature of Paul Potter. A "Landscape with Cattle," No. 471, in the Alte Pinakothek of Munich, and there ascribed to the same master, may be Camphuijsen's. Broadly humorous genre pieces by him are in the State Gallery of Brussels, and in the collection there of the Prince d'Arenberg. He is also represented in the Dulwich Gallery.

132 A Dutch Farm at Sunset

Gallery XVII

Panel, 32 $\frac{5}{8}$ ×44 $\frac{3}{8}$ (82·9×112·8). Signed, on a fence to the left: *G. Camphuijsen*. Bethnal Green, 129, as "Landscape: Evening." Bought by Lord Hertford from Lord Northwick's sale, London, Phillips', July-August, 1859, No. 417, for £510. It is described at length, with the note:—"This fine work is regarded as the *chef*

d'œuvre of the master: from the Solly Collection." A printed label on the back describing the picture under the title, *View of a Dairy Farm, in Holland*, adds "from Mons. Le Grand's collection."



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Our picture is probably the finest and most important example of the painter's art.

GIOVANNI ANTONIO CANAL* KNOWN AS CANALETTO

Venetian School, 18th century. Born at Venice, 18 October 1697; died there 20 April 1768. Pupil of his father, the decorative painter, Bernardo Canal, and influenced also by Luca Calevaris of Venice. Further developed during a sojourn in Rome in association with Panini. A remarkable "View of the Capitol and the Church of Ara Coeli," by him, is in the collection of Lord Leconfield. He practised chiefly at Venice, but in the years 1746-7 was in London. Beside his nephew, Bernardo Bellotto, also known as Canaletto, Antonio had followers and imitators whose works, as well as those of precursors, have been classed under his name. The number and character of the pictures rightly to be attributed to Canaletto is a matter still obscure. The two magnificent works at the National Gallery, Nos. 127 and 939, differ so much from the ordinary "Canalettos" that there has been a tendency to transfer all those to Bellotto and other imitators. (*See under* our Nos. 506, 510.) But the real study of Canaletto must start from the collection at Windsor Castle, containing the collection of pictures and a vast number of drawings bought for George III. These belonged to the patron and perhaps partner of Canaletto, Smith, British Consul in Venice, and the pictures are of two distinct kinds. The smaller are of the kind usually assigned to Bellotto, tight, careful topographical pieces, with black shadows and freely treated figures. The other kind is on a larger scale, of inventive design, painted with an even broader touch and freer brush than the National Gallery pieces. They were probably decorations for Smith's house, and remind us of Canaletto's training under his father, the scene painter. These are not a later development of his art, for one of them is dated, like one of the other series, 1742. We may suppose that Canaletto furnished to Smith a series of "proofs," so to speak, of his views for tourists, and that the "Canalettos" to be found in the Wallace Collection and elsewhere are either versions turned out in his studio or imitations. Two or three different hands may be traced among the pictures in this Collection.

* On a drawing at Berlin, Canaletto gives the name as "da Canal," but "Canal" is the usual form, not "Canale."

492 View of the Grand Canal

Gallery XII

Canvas, $18\frac{3}{8} \times 31$ (46.7×78.7). At Bethnal Green, 267, 270, 279, 287, 311, 323 have this title and cannot be distinguished. The picture bought by Lord Hertford from the Casimir Périer collection in 1848 for £115 bears this title, but may be one of the other pictures in the collection. In the collection of Lord Hertford before 15th Feb. 1859, when there is a bill for framing it.

495 Santa Maria della Salute

Gallery XII

Canvas, $18\frac{1}{4} \times 30\frac{3}{4}$ (46.4×78.1). In the collection of Lord Hertford before 15 Feb. 1859, when there is a bill for framing it.

496 A Fête on the Grand Canal

Gallery XII

Canvas, $22\frac{7}{8} \times 36\frac{1}{4}$ (58×92.1). Bethnal Green, 280, as "Boat Race in Carnival on the Grand Canal." In the collection of Lord Hertford before 15 Feb. 1859, when there is a bill for framing it.

497 The Giudecca with the Doge's Palace

Gallery XII

Canvas, 50×74 (127×188). In the collection of Lord Hertford,



497

1857 (Waagen, Supplement, p. 80). This picture and No. 499 appear to be pendants.

499 The Giudecca with S. Giorgio Maggiore

Gallery XII

Canvas, 50×74 (127×188). Bethnal Green, 264, as "Venice: Church of S. Giorgio Maggiore and the Custom House." In the collection of Lord Hertford, 1857 (Waagen, Supplement, p. 80).



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498 The Grand Canal with S. Simeone Piccolo

Gallery XII

Canvas, $37\frac{1}{8} \times 57\frac{1}{4}$ (94.3×145.4). In the collection of Lord Hertford before 15 Feb. 1859, when there is a bill for framing it.

500 A Fête on the Piazzetta

Gallery XII

Canvas, $22\frac{3}{4} \times 36\frac{1}{4}$ (57.8×92.1). Bethnal Green, 283, as "Piazzetta of St. Marco with Carnival Festivities." Inherited by Lord Hertford from the third Marquis (Waagen, ii. 154, and Supplement, 80. He says that this picture is "somewhat crude"). This picture and No. 511 appear to be pendants.

501 Old Northumberland House, Charing Cross Gallery IX

Canvas, $28 \times 43\frac{1}{2}$ ($71 \cdot 1 \times 110 \cdot 5$). Bought of Messrs. Durlacher, 17 April 1873, by Sir Richard Wallace for £120 (Note by Sir J. Murray Scott). In an article by Mr. Walter H. Godfrey in the *Architectural Review* for December 1911 is reproduced an engraving giving the same view as our picture, with slight variations in the grouping of figures, recessed angles to the turrets, &c. This engraving dates from 1753, and is the reproduction of a drawing by Canaletto, apparently after his own painting, or in preparation for it; for the engraving is inscribed: *Canaletti pinxt. et delint.* *In the collection of the Earl of Northumberland.* Our picture seems to be a copy with variations by some English imitator, who has peculiar tricks of technique, such as dots of light to represent the ridges of tiles, and a corresponding manner in his figures. Northumberland House was built in 1605, from plans by one of a family of Smithsons, for Henry Howard, Earl of Northampton, son of the Earl of Surrey, the poet. Its name was changed on his death to "Suffolk House," and later to "Northumberland House," when it passed by marriage to the Percy family. It had been much altered when it was destroyed in 1874, to make way for Northumberland Avenue. Canaletto is said to have been in London from 1746 for two years.

505 The Piazza San Marco with the Campanile. Gallery XII

Canvas, $22\frac{3}{4} \times 49\frac{1}{4}$ ($57 \cdot 8 \times 125 \cdot 1$). Bethnal Green, 286. Skilful



505

architect's drawing with ruled line. Less spotty and broader than No. 513, but very mannered.

506 The Grand Canal, Venice

Gallery XII

Canvas, $17\frac{5}{8} \times 29\frac{3}{4}$ ($44 \cdot 7 \times 75 \cdot 5$). On the back of this picture and of 510 is written: "490 C. Lady Bernard." They are thus probably two pictures in the sale of Sir T. Bernard, Christie's, 1855, ascribed to Canaletto, and described as "Companions." "Grand Canal, Venice (£194 5s., Edward)," and "Grand Canal, Venice (£204 15s., King)." Nos. 506 and 510 were originally catalogued as by Canaletto. In later editions of the catalogue they were attributed, on the authority of Mr. Simonson (*Francesco Guardi*, p. 70) to Bellotto. There seems, however, to be no reason to separate them from other works from the studio of Antonio Canal in this Collection, resembling, as they do, the authentic examples at Windsor.

Bernardo Bellotto (1720-1780) was the nephew and pupil of Antonio Canal, and shared with him the diminutive "Canaletto." But he worked for very few years of his life in Venice, left that city in 1740 for Rome and other places, and about 1745 departed for Munich, and was afterwards at Dresden, the chief scene of his activity till 1766, at Vienna, St. Petersburg and Warsaw, where he became Court-painter and died.

510 The Grand Canal, Venice

Gallery XII

Canvas, $17\frac{3}{4} \times 29\frac{5}{8}$ ($45 \times 75 \cdot 2$). See under No. 506.

507 A Canal in Venice

Gallery XII

Canvas, $22\frac{3}{4} \times 36\frac{1}{4}$ (57.8×92.1). In the collection of Lord Hertford before 15 Feb. 1859, when there is a bill for framing it.

509 The Doge's Palace and Riva dei Schiavoni

Gallery XII

Canvas, $23 \times 36\frac{1}{2}$ (58.5×92.7). Bethnal Green, 284.

511 The Rialto

Gallery XII

Canvas, $22\frac{3}{4} \times 36\frac{3}{8}$ (57.8×92.3). Bethnal Green, 312. Inherited by Lord Hertford from the third Marquis (Waagen, ii., 155, and Supplement, p. 180).

512 The Grand Canal with Palazzo Corner della Cà Grande

Gallery XII

Canvas, $18\frac{1}{4} \times 30\frac{3}{4}$ (46.3×78.1)

513 Water Fête from the Riva dei Schiavoni

Gallery XII

Canvas, $20\frac{1}{2} \times 31\frac{3}{4}$ (52×80.6). The figures are put in with a touch that recalls No. 501.

514 The Doge's Palace

Gallery XII

Canvas, $20\frac{3}{8} \times 27$ (51.7×68.5). Bethnal Green, 312. "The Doge's Palace, Piazzetta, and Great Bell Tower." This picture is identified by the date in chalk at the back, "June 2/55" and the number "54" as the picture bought by Lord Hertford at the sale of Thomas Farrant (Christie's, June 2, 1855), No. 54, Canaletto,



513



514

"Doge's Palace and Library, with Piazzetta of St. Mark and the Canal, and gondolas and figures. Highest quality, £104." The style resembles No. 505, but the architecture is more *painted*.

515 The Dogana from the Molo

Gallery XII

Canvas, $18\frac{5}{8} \times 30\frac{3}{4}$ (47.3×78.1). Possibly Bethnal Green, 285, "The Custom House, and Church of the Madonna della Salute."

516 Santa Maria della Salute, from the Piazzetta

Gally XII

Canvas, $23 \times 36\frac{5}{8}$ (58.5×93).

Waagen enumerates in 1857 four pictures inherited by Lord Hertford which, he says, with the exception of No. 511, are "remarkable for great power and freshness." His 3 and 4 are not described. He further mentions two other pictures, "about $4\frac{1}{2}$ ft. high by 6 ft. wide, which belong, for choice of subject and admirable keeping, to his chefs-d'œuvre." These are identified by the approximate measurements with Nos. 497 and 499. Two others are his Nos. 7 and 8: "Two Views of Venice may finally be mentioned, in which buildings and figures are on an unusually small scale. These are of a delicacy of keeping and precision of rendering seldom observed in his pictures." Redford gives, at the sale of Captain Pryce, Christie's, 1859, *A Canal in Venice* (Lord Hertford, £288 15s.). In Messrs. Christie's marked catalogue of the sale of Capt. Loveden Pryse, 12 March 1859, no such picture appears. The "Canalettos" at Bethnal Green were seventeen, including No. 493, now placed under "Venetian School," but not No. 501, bought in 1873.

ALONSO CANO

Spanish School. Born at Granada 19 March 1601; died there 5 October 1667. He distinguished himself equally as painter and sculptor, and acquired fame also as an architect, meeting, however, with less general acceptance in this branch of art. He studied painting under Francesco Pacheco and Juan de Castillo at Seville, and sculpture under Juan Martinez Montañes. He practised at Seville, Madrid and Granada, and in the last-named place founded a school. His most important picture in England is a large altar-piece, "The Assumption of the Virgin," in the collection of Sir Frederick Cook at Richmond. A curious piece of his late time is the large "Adam and Eve after the Fall," in the collection of Sir John Stirling Maxwell.

15 The Vision of St. John the Evangelist Gallery XVI

Canvas, $32\frac{1}{4} \times 17$ ($81\cdot9 \times 43\cdot2$). Bethnal Green, 325. Bought by Laneuville for Lord Hertford at the sale of Marshal Soult (whose seal is on the back), 1852, for 12,100 f., No. 43: -

Vision de St. Jean (85×45). Ce tableau et les deux suivants font partie d'une série de compositions tirées de l'Apocalypse. Ici St. Jean est représenté enlevé sur une haute montagne par un ange qui lui montre la Jérusalem céleste. Gravé au trait dans l'ouvrage de Réveil.



15

The two other pictures in the series were the "Vision of the Lamb" and the "Vision of God." They were sold to the Duc de Galliera. Lord Hertford, writing to Mawson before the sale, says:—

As for M. Soult's pictures I am told they are to be put up at such price that it will be impossible to make a bid, and I rather think I shall do nothing in that quarter.

Our picture is an example in the earlier and more masculine manner of the master, before he had adopted the *sfumato*, or clouding of colours, which characterises most of his later paintings and notably those in the Prado Gallery at Madrid.

PHILIPPE DE CHAMPAIGNE

Flemish or French School. Born at Brussels in 1602; died in Paris, 1674. He came to Paris in 1621, and so acclimatised himself that he would perhaps be more correctly described as belonging to the French than to the Flemish School. He has alluded to the double claim by painting in the background of his portrait, now at the Louvre, both the Church of Notre-Dame de Paris and the tower of the Brussels Town Hall. He became the accredited painter of Port Royal and the Jansenists, of many among whom he has left invaluable portraits. In sacred and historical art he is frigidly correct and conscientious, but he

attains to a high degree of merit as a portrait-painter; and as such, in the gravity and quiet intensity of his characterisation, still reveals his Flemish origin. It is only in the Louvre that Philippe de Champaigne's power in this the main branch of his art can be fully appreciated. His masterpiece is the subtle and expressive portrait-group "La Mère Catherine-Agnès Arnauld et Sœur Catherine de Sainte-Suzanne, fille du peintre."

119 The Marriage of the Virgin

Gallery XVII

Panel, $26\frac{3}{4} \times 55\frac{3}{4}$ ($67\cdot9 \times 141\cdot7$). Signed on the steps in front: *P. CHAMPAIGNE. F.* Bethnal Green, 119. Bought by Lord Hertford at the sale of Comte de Pourtalès, Paris, 27 March 1865, No. 140, for 43,500 f. (B.A.A.) The sale-catalogue remarks that, in accordance with the custom of this master, some of the persons represented are portraits, including members of the Port Royal community, and adds that the picture formerly decorated the altar front of the Chapel of the Palais Royal.

127 Robert Arnauld d'Andilly

Gallery XVII

Canvas, $28 \times 22\frac{1}{2}$ ($71\cdot2 \times 57\cdot2$). Bethnal Green, 74, as "Portrait." It was at one time supposed to be a portrait of Fénelon, but the most certainly authentic portrait of Fénelon—by Joseph Vivien, No. 1,356 in the Alte Pinakothek, of Munich—does not agree with this either in form or feature. Another likeness of the Archbishop, agreeing exactly in type and character with the Munich example, is in the collection of the Rev. Richard Hugh Cholmondeley. Yet another, by or after Vivien, is among the pictures at Buckingham Palace. Our picture appears to represent Robert Arnauld d'Andilly, a well-known Jansenist, brother of the still more famous Dr. Antoine Arnauld of Port Royal, and of the Mère Angélique (Catherine-Agnès Arnauld). La Fontaine describes his physical vigour, his "bright eyes, steady carriage, his voice of thunder, his white hair and red cheeks (at a somewhat later date, presumably, than that at which he appears in this portrait), his strong memory, prompt sense and sure hand."

129 The Adoration of the Shepherds

Gallery VIII

Canvas, $90\frac{3}{4} \times 63$ ($230\cdot5 \times 160$). No. 37 at Art Treasures Exhibition, Manchester, 1857. Bethnal Green, 86. Bought by Lord



129

Hertford at the sale of the Marquis de Montcalm, of Montpellier, Christie's, 4-5 May 1849, No. 128, for £367 10s. It had been in the Bonnemaison Collection. Mireur gives: 1809, P. Grandpré, *La Crèche ou Nativité*, 221 × 160, 3,001 f.: 1827, Chevalier de Bonnemaison, 4,900 f. The same composition is engraved by Carattoni, No. 24 in the Lucien Bonaparte Gallery, 1812, but described as "tableau de moyenne grandeur." Waagen, ii. 87.

134 The Annunciation

Gallery VIII

Canvas, 131 × 84 (332·7 × 213·4). No. 67 in the collection of Cardinal Fesch, 1841; No. 36 in the sale, Rome, March-May 1845, 560 scudi, Laneuville for Lord Hertford (Note by Sir J. Murray Scott and marked sale catalogue). The dimensions are given as 124 × 79 inches. A note in the catalogue states—

Nous croyons que ce tableau appartenait autrefois à l'église Culture-Sainte-Cathérine qui a été démolie. Il est gravé par N. Pitau.

These vast paintings, Nos. 129, 134, are among the most important sacred pictures by De Champaigne.

JACQUES CHARLIER

A French miniature painter, who practised in the second half of the eighteenth century, and is supposed to have been a pupil of Boucher, whose works he often repeated on a small scale in gouache, both with and without variation. He also painted portraits in miniature. Sometimes he describes himself as "peintre en miniature du roi." The Comte de Caylus, a famous French amateur of the time, possessed nearly a hundred examples of his art. He was also much protected by the Prince de Conti. The Miniatures Nos. 132, 138, 146, 195, 323, 331, 336, 339, 347, 348, 354, 356-361, 364, in the Catalogue of Furniture, Miniatures, and Objects of Art have been attributed to him, as well as the gouaches described below, but it is improbable that these inferior copies are from his hand.

ATTRIBUTED TO CHARLIER

474 Nymphs and Cupids (After Boucher)

Gouache, 9 × 6 $\frac{5}{8}$ (22·7 × 17).

475 The Birth of Venus (After Boucher)

Gouache, 27 × 19 $\frac{3}{8}$ (68·5 × 49·2).

476 The Judgment of Paris (After Boucher)

Gouache, 9 × 6 $\frac{5}{8}$ (22·7 × 17).

GIOVANNI BATTISTA CIMA DA CONEGLIANO

Venetian School. Year of birth unknown; that of death believed to be about 1517. He practised at Venice and in the Venetian territory. Though of the Vivarini school, he was greatly influenced by Giovanni Bellini, but was not his pupil or even slavish imitator; in one instance, indeed, Bellini would appear to have borrowed from him. In Cima's earlier and more severe productions, such as the "Virgin and Child, with Saints," of the Vicenza Gallery (1489), and "St. John the Baptist, with Saints," in the church of the Madonna del Orto at Venice, the influence of his elder contemporary, Bartolommeo Montagna, makes itself strongly felt. His chief works are in the churches and the Accademia of Venice, in the Brera at Milan, and the Gallery of Parma.

1 St. Catherine of Alexandria

Gallery XVI

Panel, $59\frac{1}{4} \times 29\frac{1}{2}$ ($150\cdot5 \times 75$). Signed on the base of the pedestal: *Joānis Babbiste Coneglanēsis opus*. No. 120 at Manchester Art Treasures Exhibition, 1857; Bethnal Green, 265. Bought by Lord Hertford at Lord Northwick's Sale, London, Phillips, July–August 1859, No. 555 (£840). This panel is one of the most important examples of Cima's work in England. The late Dr. G. Ludwig discovered, from an eighteenth century print by Baratti, that it is the central portion of an altar-piece once in the church of S. Rocco



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at Mestre, near Venice. The wings, on which are the two "plague-saints," St. Sebastian and St. Roch, are in the Museum of Strasburg. The lunette, *The Virgin and Child between St. Dominic and St. Francis*, was sold at Christie's, 8 July 1912, No. 17, from the collection of the late J. E. Taylor, to Mr. Langton Douglas. Palma Vecchio may have found a suggestion for his *Santa Barbara* in this St. Catherine, and in contemporary Venetian sculpture it is recalled, e.g., in the works of Alessandro Leopardi and Tullio Lombardo. But behind Cima is the *St. Justine* of the Balgatti-Valsecchi Collection, now attributed to Giovanni Bellini by Mr. Berenson (G.B.A., 1913, p. 468).

CLAUDE LORRAIN

(CLAUDE GELLÉE, called CLAUDE LORRAIN or LE LORRAIN)

French School. Born at Chamagne in Lorraine in 1600; died in Rome 21 November 1682. The pupil in Rome of Agostino Tassi, and through him influenced by the Carracci and Paul Bril, but still more by the imaginative Italo-German landscapist Adam Elsheimer. He practised chiefly in Rome. Claude's finest works breathe a serene melancholy, evoked by Italy's decayed greatness and tempered to a new beauty by Nature. The greatest modern artists, and among them Turner and Corot, have come under his influence. Some of his best works are in England.

114 Italian Landscape

Gallery XVII

Canvas, $29 \times 43\frac{1}{4}$ ($73\cdot6 \times 109\cdot8$). Inscribed to left on rocks above sheep-dog: *Claude en Roma, 1650* [sic]. Bethnal Green, 92. No. 152 of Claude's *Liber Veritatis*, a series of sketches of the composition of his pictures in bistre and white, in the collection

of the Duke of Devonshire at Chatsworth. Smith, 152, thus described:—



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A Herdsman, seated, playing on a pipe. This elegant pastoral scene represents, on the right, a mass of rocky cliffs, the sides of which are richly clothed with bushy trees, extending to the opposite side, where they connect with a ruin, forming a kind of boundary to the foreground. A stream flows at the base of the cliffs, and appears to pass along the bushy bank to the side of the ruins, and thence under a little bridge of a single arch. The more distant landscape is also watered by an extensive river, on the banks of which may be perceived a building, with a round tower. The scene may further be identified by a herdsman sitting at the foot of a tree on the left, playing on a pipe, while a herd of goats browse in the surrounding meadow. The effect is that of a fine clear morning. Painted for the Signor Ducaël. 2 ft. 5 in. by 3 ft. 7 in. Canvas. The preceding picture was formerly in the Hesse-Cassel Gallery, afterwards in the collection at Malmaison and then in that of the Prince Talleyrand. Bought in 1817, with many other fine pictures, by Mr. Buchanan, and sold to Edward Gray, Esq., of Harengay House, for 1,200 guineas, from whom it passed into the collection of Bulkley Owen, Esq., at the sum of 1,500 guineas, and is now [1837] on sale at Mr. Yates's Gallery.

Bought by Lord Hertford at the sale of the collection of Mr. E. Higginson of Saltmarsh Castle, Christie's, 6 June 1846, No. 205, for £1,470. The picture was stated in the sale catalogue to have been in the Hesse-Cassel, Malmaison, Talleyrand [it was No. 17 in Prince Talleyrand's sale, 7 July 1817, 18,000f.], Gray, and Owen Collections. A finished drawing for the composition, with an important variation in the disposition of the foreground figures, was in the collection of Mr. J. P. Heseltine.

125 Coast Scene with Classic Buildings

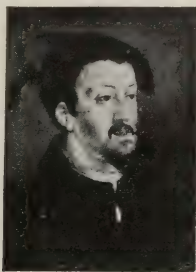
Gallery XVII

Canvas, 16 $\frac{3}{8}$ × 21 (41·6 × 53·3). Bethnal Green, 127. Bought by Mawson for Lord Hertford at the sale of G. T. Braine, Christie's, 6 April 1857, £525, as "Italian Seaport, Vessel at Anchor" (No. 31, *Liber Veritatis*). No. 31 in the *Liber Veritatis* only resembles our No. 125 in a few particulars, and Smith, 71, which corresponds, is a different picture.

CLOUET (School of the Clouets)

The two chief painters of this group were Jean Clouet (called Jehannet or Janet), who died in 1540 or 1541, and his more celebrated son, François Clouet (also in some instances called Janet), who was born before 1522 and died in 1572. They evolved out of the Flemish method and tradition a genuinely French style in portraiture. To the former are attributed, among other pictures, "L'Homme au Pétrarque" at Hampton Court; a supposed portrait of Claude d'Urfé, Sieur de Châteauneuf; the large "François I" of the Louvre; a small equestrian portrait of the same monarch there; a small "François I" in the Museum of Lyons; a small

"Portrait of the Dauphin François" (son of François Premier) in the Antwerp Gallery, and a small "Portrait of Charlotte de France, daughter of François Premier," which was in the Exposition des Primitifs Français of 1904. By the latter are believed to be the more than life-size full-length "Charles IX" in the Imperial Gallery of Vienna (signed), and a smaller portrait of the same monarch in the same collection; the "Elisabeth d'Autriche" and "Charles IX" in the Louvre; a miniature, "Portrait of a Lady of High Rank," in the Wallace Collection (*see* Catalogue of Miniatures, Nos. 104 and 107); a miniature of Catherine de Médicis in the Imperial Museum of Vienna which is authenticated by documentary evidence; the "Mary Stuart" in the Royal collection of miniatures at Windsor Castle (?); a small circular "Princess in White Mourning Robes" (?) in the Städel Institut at Frankfurt; an important group of crayon drawings in the Bibliothèque Nationale, of Paris; some other crayon portraits to be found in the large collection preserved in the Condé Museum at Chantilly; and several fine examples of the same class comprised in the bequest of drawings made by the late Mr. George Salting to the British Museum. More recently there have been identified as François Clouet's own, the life-size "Portrait of the Botanist, Pierre Quthe," (signed) in the Louvre, and the "Lady in a Bath" (signed) in the collection of Sir Frederick Cook at Richmond; the latter being the original of the often-repeated subject which has variously been described as "Diane de Poitiers," "Gabrielle d'Estrées," &c. A large group of portrait-painters and copyists, whose respective styles and productions have not yet been authoritatively differentiated from those of the chiefs of the school, flourished concurrently with these two masters and their contemporary, the acclimatised Netherlander, Corneille de Lyon, who represents a parallel, yet easily distinguishable, phase of French Renaissance portraiture.



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529 The Emperor Charles V, King of Spain Gallery III

Panel, $5\frac{3}{4} \times 4\frac{3}{8}$ (14.5×11.1). By Jean Clouet, called Jehannet or Janet, or a painter of his time and school. This portrait corresponds absolutely in style and dimensions to that of François I attributed to the same master in the Museum of Lyons. Both may possibly have been executed when Charles V passed through Paris in 1539.

530 Queen Mary Stuart (Le Deuil Blanc) Gallery III

Panel, $13\frac{1}{4} \times 9\frac{3}{4}$ (33.7×24.8). Inscribed in Roman letters at the base of the portrait: MARIE · STUART · REYNE · D'ESCOSSÉ | VEVFE · DE · FRANÇOIS · SECOND | ROY · DE · FRANCE. A label on the back, written in an old French hand, runs: "*Marie Stuart reyne d'ecosse | veufve de François second | Roy de France | numero 45 (or 451)*". Bethnal Green, 420, as "*Portrait of Mary Queen of*

Scots by Artist unknown." Exhibited at Old Masters. The princess is in white (royal) mourning for her husband, François II of France. The best known example of this type—itsself not an undoubted original by the master—is in the Royal collection. A contemporary replica is in that of Mrs. Alfred Morrison. Yet another was sent by the Grand Duke of Hesse-Darmstadt to the Düsseldorf Exhibition of 1905 from Schloss Fischbach. The original drawing by François Clouet, which served as the foundation for these portraits, is in the Bibliothèque Nationale of Paris.

551 Francis I

Gallery III

Panel, $6\frac{1}{4} \times 5\frac{1}{8}$ (15·9 × 13). School of Jean Clouet, called Jehannet, and probably the contemporary copy of a work by that master. The original is in the gallery of Lyons. A miniature portrait in oils of "Henry III, King of France," was bought by Lord Hertford at the sale of Lord Northwick, London, Phillips, July–August 1859, No. 645, for £8 8s. This may have been No. 529 or 551.

LÉON COGNIET

Modern French School. Born at Paris in 1794; died there in 1880. A pupil of Guérin, who was himself a disciple of David. He afterwards painted military and romantic subjects, and acquired great reputation as a teacher, among his pupils being Robert-Fleury, Meissonnier, and M. Bonnat. Cogniet's portrait in extreme old age, by the last, is in the Luxembourg.

279 Rebecca and Sir Brian de Bois Guilbert

Canvas, $34\frac{1}{2} \times 45\frac{1}{4}$ (87·6 × 114·9). Inscribed in lower right corner: *Léon Cogniet 1828*. Bethnal Green, 345, as "Bois Guilbert carrying off Rebecca—*Ivanhoe*." At the sale of Jacques Laffitte, Paris, 15 December 1834, No. 41 was "Rebecca enlevée par le Templier, sujet tiré d'*Ivanhoe*," toile, 30 × 36 pounces, tableau gravé, 7,600 f., Silvera" (B.A.A.) Waagen, Supplement, p. 86, "the original of the masterly and well-known engraving of the Abduction."

681 The Defence of Paris, 1814

Water-colour, $9\frac{1}{4} \times 7$ (23·5 × 17·7). Signed in lower right corner: *Léon Cogniet*. Bethnal Green, 696, 1874 catalogue, as "The Polish Standard-Bearer, 1814." Title on old mount: "The Polish Standard-Bearer, 1814"—on the flag, with some other words, may be read "Polonais."

685 The Retreat from Moscow

Water-colour, $9\frac{1}{2} \times 7\frac{1}{8}$ (24·3 × 18). Signed in lower left corner: *Léon Cogniet*. Bethnal Green, 689, 1874 catalogue, as "The Retreat from Moscow, 1812."

THOMAS SIDNEY COOPER, C.V.O., R.A.

British School. Born at Canterbury, 26 September 1803; died 7 February 1902. He studied at the Academy Schools, and afterwards animal painting in the Netherlands, under the influence of Verboeckhoven; thence, after a residence of some years, he was driven back to England by the Belgian revolution. He was elected A.R.A. in 1845 and R.A. in 1867. His career was one of well-nigh unexampled duration and industry. Through his beneficence Canterbury received an Art Gallery and a School of Art.

309 Cattle

Gallery XV

Canvas, circular, 30 (76·2). Inscribed to right below: *T. Sidney Cooper R.A. 1852*. Bethnal Green, 41, as "Group of Cattle."

GONZALES COQUES OR COCKX

Flemish School. Born at Antwerp, 8 Dec. 1614; died there 18 April 1684. A pupil of Pieter Breughel the Younger, and of the second David Ryckaert, who afterwards became his father-in-law. He was often, from his popularity as a painter of small portraits, called "the small Van Dyck." Perhaps the most perfect piece of this class is the small full-length "Portrait of a Spanish Gentleman" at Dorchester House. In 1641 he was elected a member of the Guild of St. Luke, at Antwerp, and in 1664 he became president. He worked for the Princes of Orange, for Charles I of England, the Elector of Brandenburg, the Archduke Leopold, and other distinguished patrons. At the Château of Honslaerdycck, which no longer exists, was, in the last century, a series of life-size compositions by Coques, *The History of Cupid and Psyche*. This was a commission from the Stadhouder, Prince Frederick-Henry.

92 A Family Group in a Landscape (Le Repos Champêtre)

Gallery XVI

With Frans Wouters

Canvas, $45\frac{1}{4} \times 68\frac{1}{4}$ (115×173.3). Dated on the farther support of the fountain: 1647. Bethnal Green, 56 or 155, "a Family Group." Smith, 10; thus described:—

Portraits of a Gentleman and a Lady, with their two sons and two daughters, tastefully grouped in a woody landscape. The former, habited in a brown dress, is seated in the middle, holding the left hand of his lady, who sits on his right, and by whose side stands their eldest daughter, attired in white satin, holding a fan in one hand and a hat and feathers in the other; in front of them is the second girl, with a basket of fruit; and the eldest boy, with a hare attached to a stick; and by the side of the father is the youngest son, leading a dog by a string; four other dogs of various species are in the composition. The landscape portion of this excellent picture is by the hand of Artois. Engraved by Moitte, in the Lebrun Gallery. 3 ft. 10 in. by 5 ft. 9 in. Canvas. Collection of M. Robit, 1801, 3,000 f. (£120); of M. Grand Pré, 1809, 1,500 f. (£60); of Lucien Buonaparte, 1816 (Mr. Stanley), 180 guineas. Now [1833] in the collection of the Prince of Orange [afterwards William II of Holland].



92

The picture was bought at the Robit sale as "Famille hollandaise de six personnes, 118×192 ." At the sale of William II of Holland, The Hague, 12 August 1850, No. 80, as "Le Repos Champêtre" (115×173), it fetched 7,200 florins (Le Roi). Bought by Lord Hertford at the Théodore Patureau sale, Paris, 20 April 1857, No. 4, as *Famille hollandaise* for 45,000 f., measurements given as 116×175 . Lord Hertford was present at the sale, and much excitement was caused by his competition with the authorities of the Louvre. (See Blanc, who says the picture came from the sale of the Montulé Collection.) Engraved by Leonetti, as *Riposo Campestre*,

No. 95 in Gallery of Lucien Bonaparte, 1812, and also in Ch. Blanc's *Histoire des Peintres de toutes les écoles*, with a notice by Paul Mantz, who cites a description by Théophile Gautier. Smith, it will be seen, attributes the landscape to Jacobus Van Artois (Jacques d'Arthois), but, as Mr. R. C. Witt has pointed out, it is probably the work of Frans Wouters, the author of two pictures at Vienna (Nos. 1,005, 1106), formerly attributed to Gerard Seghers. Frans Wouters was born in Lierre, 12 October 1614, and died in Antwerp, 1659, where he had received his schooling under Rubens. He studied in the forest of Soignies, near Brussels, adding figures from history and fable to his landscapes. He also painted altar-pieces, and was court painter to the Emperor Ferdinand II, and after his death, in 1637, to Charles II as Prince of Wales. On the outbreak of the Civil War he returned to Belgium, and in 1648 was appointed Director of the Antwerp Academy.

The "Neptune Fountain" is a favourite property of Coques, and reappears in No. 223, and also in the group of the Verbist Family at Buckingham Palace.

162 A Family Group (A Father with two Daughters) XIV

Copper, $18\frac{3}{4} \times 23\frac{3}{4}$ ($47 \cdot 6 \times 60 \cdot 3$). Bethnal Green, 56 or 155, as "A Family Group." This closely corresponds in subject and dimensions with two pictures described by Smith—if, indeed, they are not the same—(1) No. 8, "Gonzales and his two daughters, one of whom is playing on a guitar. An oval portrait of his wife is in the composition. $18 \times 22\frac{1}{2}$ inches. Copper. Collection of the Count de Vence, 1760, £6; of M. Beaujon, 1787, £29." (2) No. 29, "Portraits of a gentleman and his two daughters, in the open vestibule of a house. The former, apparently about 50 years of age, is seated at the side, holding the hand of his youngest child, while the eldest sits on his right, apparently playing an air on the guitar; a yellow curtain is suspended at the side, against which is placed the portrait of a lady. Excellent. 20×24 inches. Copper. In the collection [1833] of M. Van Sassegheem of Ghent. Worth, £300." This is the "Leçon de Musique," copper, 48×61 , sold from the Van Saceghem collection at Brussels in 1851 for 10,000 f. Mireur also gives: 1865, Chapuis, Bruxelles, *Portrait de Gonzalès Coques et de ses deux filles*, cuivre (48×61), 50 f. The portrait in our picture is beside, not on, the yellow curtain. Waagen, ii., 158 (1854), "*La Leçon de Musique*. One of the choicest specimens of the master. Formerly in the Saceghem Collection at Ghent." Descamps, II. 267, mentions the Comte de Vence's picture.

223 A Family Group (with Music by a Fountain) XIII

Panel, $21\frac{1}{4} \times 28$ ($54 \times 71 \cdot 1$). Bethnal Green, 224, as "Family Portraits." Bought by Lord Hertford at the sale of Lord Northwick, London, Phillips, July–August 1859, No. 287, for £315, as "A Group of Family Portraits, very highly finished." This is Smith, Supplement, 10:—

Portraits of a Family of Distinction, consisting of a gentleman, a lady, and their son and daughter; represented on the terrace of a mansion, only the portico of which is introduced. The gentleman, habited in black silk, relieved with white sleeves and collar, is in the act of ascending a step of the portico, and at the same time turns his head to speak to the lady who is following him; her dress consists of a black silk robe, relieved at the bosom with point lace, and an orange-coloured petticoat, bordered with silver; her right hand, containing a fan, rests on her waist. A sculptured

fountain adorns the left [*i.e.*, spectator's right] side, near which is a young lady in a white dress, sitting on part of the fountain, playing on a guitar; the gentleman is behind her with a similar instrument, bending to hand the lady a piece of music. A greyhound in a playful attitude and another dog are introduced. This admirable production possesses all the taste and style of the finest works of Van Dyck. 1 ft. 9½ in. by 2 ft. 4 in. Panel. Sold by Messrs. Smith to the Right Hon. Lord Northwick in 1841.

CORNEILLE DE LYON

French School. A native of The Hague but domiciled at Lyons at least in 1536; "Painter to the Dauphin," 1541; naturalised 1547, and "Painter to the King" (Henri II). A passage in Brantôme describes the portraits which he painted of the Queen Mother, Catherine de Médicis, and her family. His portraits are to be found in the Galleries of Versailles and the Louvre, and in not a few private collections both in France and in the United Kingdom. They have only in recent years been distinguished from those of the Clouet School. Further study will probably reveal a group of painters who are at present included under this provisional designation. A portrait by him is in the Salting Bequest at the National Gallery.

532 Portrait of a French Nobleman

Gallery III

Panel, 8¼ × 5⅜ (20·9 × 13·6). Inscribed below: M. LE COMTE DE HERTFORD; this is apparently an addition. Bethnal Green, 12, as "The Earl of Hertford, by François Clouet called Janet."



532

This must be No. 11 in the sale of the William Beckford (Fonthill Abbey) Collection at Christie's, 18 September 1822, described as:—

A small portrait by Holbein, on a green ground, of Le Comte d' Hertford, afterwards the Protector, Duke of Somerset.

Waagen, Supplement, p. 83, 1857, mentions this as one of the few genuine works of François Clouet. An inferior version is in the Louvre, with the false designation "François I." Another was lent by M. George de Montbrison to the exhibition, "Les Primitifs Français," in 1904, as Jean de Bretagne, Duc d'Étampes. The name of Bonnavet le Jeune has been put forward in connection with this panel, and M. Dimier (*Les Arts*, September 1905) groups it with the portrait of the Baron de Châteauneuf formerly in the possession of Mr. Charles Butler, and other works, as superior to the painting of Corneille.

JEAN-BAPTISTE-CAMILLE COROT

French School. Born in Paris, 20 July 1796; died there 22 February 1875. Pupil of Michallon and Victor Bertin. Corot went to Rome in 1826. His style combines a classic rhythm and

harmony, felicity in selection and generalisation, with profound and loving study of nature. Though for the sake of convenience classed with the "Barbizon School," he stands alone in modern French art, as Claude Lorrain does in the art of the seventeenth century. His charming little figure-pieces have recently won a wide appreciation, as well as the landscapes of the Italian period.

281 *Macbeth and the Witches*

Gallery XV

Canvas, 43×53 ($109 \cdot 2 \times 134 \cdot 6$). Signed in red in the left-hand bottom corner, and again in black in the right-hand bottom corner: *Corot*. Bethnal Green, 356, as "*Macbeth and Banquo meeting the Witches*." Salon, 1859, No. 689, and Exposition Universelle, 1867.



281

In the possession of Messrs. Durand Ruel, 1873 (D. C. Thomson, *The Barbizon School*, p. 41). Etched by Laguillermie. Robaut, 1109. A sketch (Robaut, 1212, $28 \cdot 50 \times 26$) was given by Corot to Oudinot; Macbeth is alone, unmounted, as originally, according to Oudinot, in the picture.

JACQUES COURTOIS (GIACOMO CORTESE)

CALLED IL BORGOGNONE OR LE BOURGUIGNON

French or Italian School. Born at St. Hippolyte in Franche-Comté, 12 February 1621; died in Rome, 14 November 1675. Son of an obscure painter, Jean Courtois, he went to Milan at 15, and served for three years in the Spanish army, while still practising drawing among military scenes. Afterwards at Bologna he studied under Guido Rossi and Albani; in Florence and Rome (1640) he underwent other influences, including those of Pieter van Laer ("Bamboccio") and Cerquozzi ("Michelangelo delle Battaglie"). First and last he executed a number of religious works (he entered the Jesuit community in 1657), but his fame depends on his battle pieces (Matthias dei Medici and the Doge Gagnolo were among his patrons), and most European galleries have samples of his spirited combats of cavalry (there are three in the Edinburgh Gallery). He also executed some battle pieces in etching.

769 *The Duke of Parma dines on the Battlefield*

XI

Drawing in sepia, pen and wash, $6 \times 8 \frac{1}{8}$ ($15 \cdot 3 \times 20 \cdot 6$). Inscribed on the mount: *Borgognone*, and on the back: [*Pen*] *siere di Borgognone, per una stampa scolpita da lui con aqua forte, nell'istoria di [Bello] Belgico—cioè, il Duca di Parma il pranzare intrepidamente sopra un tamburo in [] i tutt' all' interno da lui; also: Given me by*

Mr. Pond. R. Houlditch. About 1747. The drawing also bears, to right, the collector's mark: *T. H.* (Thomas Hudson, the painter), and to left, *R. H.* (R. Houlditch, whose mark is on a similar drawing by Jacques Courtois in the British Museum). Mr. Pond was probably Arthur Pond, the painter and engraver (1705-58). The drawing is a study for one of Courtois's illustrations to the *De Bello Belgico* of the Jesuit Famianus Strada (Rome, 1640-47). At the siege of Oudenarde in 1587 the Duke (Alexander Farnese, governor of the Spanish Netherlands) was interrupted in his meal on a drum-head by a cannon ball which decapitated some of his staff and bespattered his table. He ordered a fresh cloth and victuals (Bk. V. of Decad II).

THOMAS COUTURE

French School. Born at Senlis in France in 1815; died in 1879. Pupil of Gros and Paul Delaroche. He won his first and greatest success with the well-known "*Romains, de la Décadence*," painted when he was thirty-two years of age, and now in the Louvre. He acquired considerable reputation as a teacher.

262 The Young Drummer Gallery XV

Canvas, $10 \times 7\frac{7}{8}$ (25.4×19.9). Signed to right below: *T. C.* Bethnal Green, 566. A picture by Couture (145×112 c.), "*L'Enfant au Tambour*," sold in Paris, 1857, was perhaps a larger version.

265 Timon of Athens Gallery XV

Canvas, $7\frac{1}{4} \times 9\frac{1}{4}$ (18.4×23.5). Signed to left below: *T. C.* 1857. Bethnal Green, 532, as "*Timon the Misanthrope*."

288 Harlequin and Pierrot Gallery XV

Canvas, $4\frac{3}{4} \times 5\frac{3}{4}$ (11.1×14.6). Signed, in upper right corner: *T. C.* Bethnal Green, 517, as "*Masqueraders*."

340 A Roman Feast Gallery XV

Canvas, $14\frac{5}{8} \times 17\frac{3}{4}$ (37.2×45.1). Signed to left: *T. C.* 1843. Bethnal Green, 493, as "*Roman Luxury*." This picture contains the first idea for the "*Décadence des Romains*," above mentioned.

370 The Duel after the Masked Ball Gallery XV

Canvas, $9 \times 12\frac{1}{2}$ (22.8×31.7). Inscribed in lower right corner: *T. C.* '57. Bethnal Green, 513, "*Duel after the Masquerade*." Doubtless the picture mentioned by Ch. Blanc: *M. V. J.*, Paris, 1857, *Une Affaire après un Bal masqué* (24×32 c.), 3,300 f. This picture, though different in composition, and representing an earlier moment in the drama, bears a striking resemblance to Gérôme's more celebrated rendering of a similar subject, now at Chantilly.

CARLO CRIVELLI

Venetian School. Born in the Venetian territory about 1430; died after 1493. Crivelli issued, in all probability, from the school of Murano, but was in his earlier time, like so many of the Muranese, strongly influenced by that of Padua. He settled before 1468 at Ascoli, in the Marches of Ancona, and there spent the greater part of his life; thus coming in contact with the Umbrian and Central Italian painters of his time. The latter half of the fifteenth century shows no art more intense in conviction than that of Crivelli or more brilliantly decorative after its peculiar fashion; but also none more mannered and excessive in its mode of expression. His earliest dated pictures are to be looked for in the

Marches of Ancona. The Brera Gallery at Milan and the National Gallery contain unsurpassed groups of altar-pieces and panels by him.

527 St. Roch

Gallery III

Panel, $17 \times 4\frac{1}{2}$ ($43\cdot2 \times 11\cdot3$). This panel may have formed part of a triptych or polyptych. It is in the artist's finest style, and shows strong traces of Paduan influence, though the colour is deeper and more glowing than that of any artist issuing direct from the school of Squarcione. In the Poldi-Pezzoli Museum at Milan



527

is a panel, "St. Sebastian," of the same dimensions, which Dr. Gustavo Frizzoni believes to have formed part of the same altar-piece; but the treatment of the background, with its landscape distance, so different from the plain background of the St. Roch, affords evidence against the supposition. On the back are two seals: one bears the arms of the Barberini family (extinct in 1722); the other is fragmentary.

AELBERT CUYP

Dutch School. Born in October 1620, at Dordrecht; buried there 15 November 1691. Pupil of his father Jacob Gerritsz Cuyp and strongly influenced by Jan van Goyen, as is conclusively proved by his earliest works. He lived and practised at Dordrecht, views of which picturesque town, all of them crowned with the thickset church-tower which asserts itself from every point of view, continually reappear in his river scenes. Cuyp's masterly treatment of veiled sunlight and the golden glow of afternoon and evening is too well known from familiar examples to need new praise. He also painted horses and cattle, and on occasion still-life, interiors and portraits. The finest examples of his art are in England.

49 Shipping on the Maesa at Dordrecht

Gallery XVI

(Formerly "River Scene with Shipping")

Canvas, $38 \times 58\frac{1}{2}$ ($96\cdot5 \times 148\cdot6$). Signed on tender of ship in foreground: *A. Cuyp*. Probably No. 54, Bethnal Green, as "River

Scene, Dort, Holland." Smith 25 and 175; the fuller description under 175 runs:—

A view on the River Maes, with the church, and part of the tower of Dort seen on the left [*i.e.*, spectator's right]. In front is a large passage boat, with her main and jib sails up, and eleven persons on board; to the right [*i.e.*, spectator's left] is a row-boat, full of figures; and beyond it are a ship of war, and a coasting vessel lowering her sails; other ships are in the distance. A fresh breeze agitates the water, and fills the sails. A gleam of sunshine bursts from a clouded sky. 3 ft. 3 in. by 4 ft. 11 in. Canvas.



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This picture, "in the collection of Baron Nagel, Hague, 1827, worth 600 guineas," Smith says corresponds with his 25, "sold in the collection of M. Vander L. V. Slingelandt, 1785, 1,300 florins (£117)," the width of which, however, he gives as 5 ft. 4 in. Our picture is De Groot, 639; he gives the following history: in the Slingeland collection, 1752 (Hoet, ii., 496); sale of L. van der Linden van Slingeland, Dordrecht, 22 August 1785, No. 84 (1,300 florins, Fouquet); in the Nagell van Ampsen collection, 1827; further sales: A. W. C. Baron Nagell van Ampsen, The Hague, 5 September 1851, No. 9 (9,000 florins, Etienne le Roy); Théodore Patureau, Paris, 20 April 1857, No. 5 (26,000 f.), when it was bought by Lord Hertford. Described by Ch. Blanc.

51 The Avenue at Meerdervoort near Dordrecht

(Formerly "Landscape with an Avenue") Gallery XVII

Canvas, $27\frac{1}{2} \times 38\frac{1}{2}$ ($69 \cdot 8 \times 97 \cdot 8$). Signed to right below: *A. Cuyp*, followed possibly by *fecit*. Bethnal Green, 165, as "Avenue near Dort,



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Holland." Smith, 115, and Supplement 23; the fuller description, under 23, is as follows:—

A view up an Alley of Trees, in the neighbourhood of Dort. The composition represents, on the right of the foreground [*i.e.* spectator's left], a gentleman, wearing a scarlet cloak, holding the reins of a cob pony and a black horse, apparently waiting for his companion, who is not visible; near him are a light red cow, lying down, and another of a dark hue is descending a bank to enter the adjoining meadow, at the extremity of

which is a château, from whence a gentleman on horseback is coming, and is about to enter the avenue. On the opposite side the view opens over a canal to the Dort River, on the farther side of which is the town extending along its banks. Two men are angling in the canal. A fine evening effect. 2 ft. 4 in. by 3 ft. 3 in. Canvas. [115] Collection of M. Sereville, 1811, 10,000 f. (£400). [Supplement, 23] Exhibited for private sale in the collection of the Duchesse de Berri, at Christie and Manson's, 1834, price £800; no buyer appearing at that sum, it was put up at auction at Paris, 1837, and sold for 18,900 f. and 5 per cent. (£763).

The measurements of 115 are given as 2 ft. 6 in. by 3 ft. Mentioned by Ch. Blanc, ii. 425. De Groot, 168. Sales: P. de Smeth van Alphen, Amsterdam, 1 August 1810 (according to (Demidoff sale catalogue); Sérévillle, Paris, 21 January 1812 (10,000 f.); Duchesse de Berry, Paris, 4 April 1837, No. 46, 18,900 f. Demidoff); previously offered for sale at Christie's, 1834, for £800; Demidoff of San Donato, Paris, 18 April 1868, No. 2, 140,000 f. (Mannheim for Lord Hertford). Exhibited, Old Masters, 1892, No. 53. A passage in the San Donato sale catalogue description runs:—

Un petit château que l'on voit sur la gauche et qui, dit-on, était l'habitation de Cuyp.

54 The Ferry Boat on the Maes

Gallery XVI

(Formerly "River Scene, with Shipping and Figures")

Panel, $27\frac{1}{2} \times 35$ (69.8×88.9). Signed in lower right corner: *A. Cuyp*. Bethnal Green, 154, as "River Scene, with Shipping." Smith, 24, and Supplement 10; the latter description is as follows:—

The Ferry Boat. A view on the River Maes, represented under the appearance of morning. On the left [*i.e.* spectator's right] is a portion of a jetty composed of piles, on which are a man and a woman, looking at a row-boat containing nine persons which has just put off; a fishing smack,



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carrying a brown sail, lies alongside the pier. At some distance off, in the centre, is a ferry-boat approaching the opposite shore, where persons with a waggon and horses are awaiting its arrival; several small sailing vessels are seen in succession gliding over the water. The grey clouds of the morning still veil a large portion of the upper atmosphere, amidst which the vivid rays of the rising luminary are bursting, and flicker like gold along the surface of the rippling element. This is a most beautiful work of the master. See No. 24, Vol. V. About 2 ft. 2 in. by 3 ft. 10 in. Panel. [The measurements of 24 are given as 1 ft. $10\frac{1}{2}$ in. by 2 ft. 4 in. Panel.] Supp. 10 was the property of Sir Robert Price, Bart. [1842] and "exhibited in the British Gallery, 1837"; 24 is given as "in the collection of M. Vander L. V. Slingelandt, 1785, 850 florins (£76 10s.)."

Mentioned by W. Bürger (Thoré), *Trésors d'Art en Angleterre*, 271. De Groot, 640. History: in the Slingeland Collection in 1752

(Hoet, ii. 496); sale of L. Van der Linden van Slingeland, Dordrecht, 22 August 1785, No. 85 (850 florins, Beekman); in the collection of Sir Robert Price, Bart., 1837 (Smith). Sales: Sir Robert Price, London, 1854 (£510, Rutley); the Rev. F. Leicester, Christies, 18 May 1860, No. 150, as "The Ferry Boat" (£850 10s., Morrison). "Morrison" is doubtless a mistake for Mawson, since the picture was bought for Lord Hertford. On the back in chalk is "May 1860" and the number "150," and a receipted bill from Messrs. Christie, dated July 15, is in possession of the Trustees. Exhibited at the British Institution, 1837; at the Manchester Art Treasures Exhibition, 1857, by the Rev. F. Leicester, No. 721; at the British Institution, 1855, by the Rev. F. Leicester. On the back of the picture is pasted the following letter:—

British Institution,
52, Pall Mall,
Nov. 2nd, 1855.

Sir,

I am sorry I was not in when you called this morning. The two pictures by Teniers and Cuyp, which you kindly permitted to remain in the Gallery after the close of the Exhibition for the benefit of the Students in the School of Painting, will be ready to be returned any day after [*rest missing*].

The Rev^d. Frederick Leicester.

There is also a printed notice, of 23 November 1855, stating that the picture had been numerously copied. At the Old Masters' Exhibition, 1872, No. 147, and 1895, No. 58.

138 River Scene with View of Dordrecht Gallery XVII

Canvas, $39\frac{1}{4} \times 53\frac{3}{8}$ ($99\cdot6 \times 135\cdot3$). Bethnal Green, 68, as "Dort, Holland; Man-of-War and Fishing Craft." Smith, 200, described as follows:—

A View on a River, with the church and part of the city of Dort on the left [*i.e.* spectator's right]. On the same side and close to the front is a boat with five persons and sacks of goods in it; and on the opposite side is a passage-boat with a great number of passengers on board, among whom may be noticed a man beating a drum to announce the departure of the vessel; close alongside of this is a boat containing four men. Two vessels in full sail, and other small craft, are seen in the distance. The aspect exhibits early morning with a presage of a fine day. 3 ft. 4 in. by 4 ft. 5 in. Canvas. Now [1834] in the collection of the [third] Marquis of Hertford.

Mentioned by Waagen, Supplement, p. 89. De Groot, 34, "The picture appears to have been somewhat overcleaned." This is probably the "View of Dordrecht" bought by the Earl of Yarmouth (afterwards third Marquis of Hertford), at the Delahante Sale, London, 1811, for £189 10s. This is entered separately by De Groot under 167*b*.

172 Two Horsemen at a Tavern by a River Gallery XIV (Formerly "River Scene with Horsemen")

Panel, $15 \times 21\frac{1}{4}$ ($38 \times 53\cdot9$). Signed in lower left corner: *A. Cuyp*. Bethnal Green, 241, as "Horsemen at a Tavern." Title on the back: "Halte de Cavaliers," and seal, as on Coques, 162, probably that of Van Saceghem. Smith, 211, thus described:—

Two gentlemen halting at a House, only a small part of which is seen. One of them, wearing a scarlet coat, a black belt, and a hat and feathers, is seen in a hinder position, mounted on a bay horse, while his companion stands on the farther side of his steed, which is held by a boy. A dog, a cock, and three hens are in the group. A river flows through the middle distance, on the farther bank of which is a town. Etched by S. Ireland. The engraver did the print after a picture in his own possession (*size*, 1 ft. 3 in. by 1 ft. 8 in.). 1 ft. 6 in. by 1 ft. 11 in. Panel. Collection of M. Van Sasseghem, at Ghent.

De Groot, 512. Sale: Van Saceghem of Ghent, Brussels, 2 June 1851, No. 16 (7700 f.), De la Neuville for Lord Hertford.

180 Cattle on a River Bank (Formerly "Cattle") Gallery XIV

Panel, $13\frac{3}{8} \times 20\frac{5}{8}$ (33.9×52.3). Signed to right: *A. C. Bethnal Green, 231. De Groot, 207.* Mentioned by De Groot, *Hollandsche Kunst in Engelsche Verzamelingen*. Etched by P. J. Avendzen. But probably also Smith, 16 (companion to 17, our No. 228), De Groot, 246: and Smith, 99, De Groot, 247 (description and measurements slightly differ, but the second sale appears in both cases):—

A Landscape, represented under the aspect of a fine evening. On a verdant hill near the banks of a river are three oxen, two of them lying down and the third standing. High hills occupy the middle ground, and a tower, surrounded by trees, is seen in the distance. Panel, $13\frac{1}{2} \times 21$ in. Sales: J. van der Linden van Slingeland, Dordrecht, 22 August 1785, No. 75, 401 florins (£36), Beekman: P. de Smeth van Alphen, Amsterdam, 1 August 1810, No. 20, 1,005 florins (£90), Spaan: L. B. Cockzers, Amsterdam, 7 August 1811, No. 10, 899 florins, Roos.

228 Halting at an Inn

Gallery XIII

Panel, $14\frac{7}{8} \times 22\frac{7}{8}$ (37.7×58). Signed in foreground: *A. Cuyp*. No. 203, "Watering Horses," at Bethnal Green. De Groot, 513. Bought by Lord Hertford at the Casimir Périer sale, London, 5 May 1848, No. 3, for £194 5s., as "Cavaliers watering horses at the door of a country inn," with note "M. Erard's Collection." In spite of some discrepancy in measurements, therefore, our picture is probably Smith, 17, and De Groot, 526:—

A Halt of Cavaliers. The composition consists of three horses and three cavaliers: one of the latter stands by the side of a white horse while the animal drinks out of a pail; a second holds the reins of a bay horse without a saddle; and the remaining gentleman, mounted on a brown steed, is quitting the entrance of a remise; they are followed by two dogs. The opposite side exhibits a view of the distant country. Painted in the artist's finished manner. Panel, $13\frac{1}{2} \times 21$ in. Sales: J. van der Linden van Slingeland, Dordrecht, 22 August 1785, No. 76, 501 florins (£45), Beekman: Sébastien Erard, Paris, 23 April 1832, No. 73, 3,200 f.

232 Horses tied to a Tree

Gallery XIII

Panel, $17\frac{1}{2} \times 21\frac{1}{4}$ (44.4×53.9). Signed to left below: *A. Cuyp*. No. 228, "Group of Horses," at Bethnal Green. Smith, Suppt., 37;

A Grey and a Bay Horse standing together, with their bridles attached to a tree; in the rear of them is a gentleman on a brown horse; the whole are on the sandy foreground of a landscape, representing a flat country divided by a stream. 1 ft. 6 in. by 1 ft. 9½ in. Panel. In the collection of Mons. Van der Schrieck, Louvain [1842].

De Groot, 552. Sale: D. van den Schrieck of Louvain, Brussels, 8th April 1861, No. 13 (6,100 f.), bought by Richard Wallace [? for Lord Hertford]. Title on the back: "Halte de Cavaliers—cheval gris sellé." A signed drawing of this group is in the Albertina, Vienna; the group recurs in another picture.

250 Boy holding a Horse

Panel, $15\frac{1}{4} \times 12$ (38.7×30.4). Signed to left: *A. Cuyp*. Bethnal Green, 250, "About to Mount." De Groot 553, corresponding with De Groot 542, the horizon and the figure on the right alone varying. Both pictures are genuine; 542 is also signed, $14 \times 12\frac{1}{2}$ in., on panel; mentioned by Waagen, Supplement 455; exhibited, Old Masters, 1878, No. 268; was in sale of Lord Dunmore, London, 1870, but bought in; in collection of Lord Powerscourt, 1878; in hands of Sedelmeyer, 1901, and in his "Catalogue of 100 Paintings," 1897, No. 3, "now in America"; but probably No. 2548 at the National Gallery in the Salting Bequest. Our picture is mentioned by Waagen, ii., 160, and is probably identical with a

picture numbered separately by De Groot, viz., 584. This was in the sale of Baron de Varange, Paris, 26 May 1852, No. 7 :—

Jeune garçon tenant la bride d'un cheval ; son maître à quelque distance ; près d'eux un chien. Cabinet de Leick, à Londres. Bois, 39 × 31, 3,999 f., Lamme (B.A.A.)

De Groot adds the sale of H. de Kat, Paris, 2 May 1866, No. 18 (3,900 f.). "Leick" was doubtless Edward Lake, at whose sale, Christie's, 11 July 1845, No. 43 (which is De Groot, 579), was :—

A landscape, with a dappled grey horse and figures. In the foreground, and under the bank of a mountainous scene, stands a dappled grey horse, saddled and bridled, and held by a boy ; to the left is a cavalier, who has dismounted ; and more in front sits a fine dog. Painted in the best time of the master, and of the choicest quality. Signed "A. Cuyp." 1 ft. 3¼ in. by 1 ft. P. Bought by Nieuwenhuys. £100 16s.

253 Horsemen in a Landscape Gallery XIII

Panel, 13¼ × 11 (33·6 × 27·8). Signed to left : *A. Cuyp*. No. 239, "Showing the Way," Bethnal Green. Smith, 204, "A Landscape, with three [*sic*] horses and their riders in the foreground." Smith calls this "the companion" of his 205 (our 255), "A Landscape, with a peasant attending sheep. 1 ft. 1 in. × 10 in. (about). Panel. Collection of the [third] Marquis of Hertford [1834]." Mentioned by Waagen, ii., 160. De Groot, 489.

255 A Shepherd with his Flock Gallery XIII

Panel, 13¼ × 11½ (33·6 × 28·2). Signed to right : *A. Cuyp*. No. 233, "Landscape with Sheep," Bethnal Green. Smith 205 (*see* under No. 253). In the collection of the third Marquis of Hertford, 1834. Mentioned by Waagen, ii., 160. De Groot, 208.

ALEXANDRE-GABRIEL DECAMPS

French School. Born in Paris 3 March 1803 ; died at Fontaine 22 August 1860. Pupil of Abel de Pujol. He travelled in the South of France and Italy, and subsequently in the East, and was among the most renowned of the French Oriental painters. The collection of works by Decamps in the Wallace Collection is equalled only by those at Chantilly and in the Louvre.

Note—The references below are to A. Moreau, *Decamps et son Œuvre*, 1869.

259 Arabs Reposing Gallery XV

Canvas, 12½ × 17½ (31·7 × 45·4). Signed to left : *D. C.* Bethnal Green, 487, as "Arabs Resting." This must be *Paysage de Syrie*, 31 × 42 ; sales : 28 May 1852, Collot, 2,025 f. to Gaillard père ; 23 Feb. 1867, Gaillard père, 20,000 f., to Lord Hertford (Moreau).

261 The Finding of Moses Gallery XV

Canvas, 11¼ × 17½ (28·5 × 45·4). Inscribed on foreground ; *DECAMPS, 1837*. Bethnal Green, 556. Salon of 1837 : Exposition Universelle, 1855, as *Moïse sauvé des eaux*. Sale : Joseph Fau, 16 March 1861, *Moïse et la fille de Pharaon*, 29 × 46, 8,900 f., to Lord Hertford (Moreau). Mireur gives : *Moïse sauvé des eaux* (9,400 f.), 2nd Decamps sale, 1861.

263 A Well in the East Gallery XV

Canvas, 11½ × 16 (30 × 40·7). Inscribed on well-head to left : *DECAMPS 47*. Bethnal Green, 561.

267 The Villa Doria-Panfili at Rome

Gallery XV

Canvas, $12\frac{5}{8} \times 15\frac{7}{8}$ ($32 \times 40 \cdot 3$). Signed in red on foreground: *DECAMPS*. Bethnal Green, 562, as "Castel Fusano," 1872, as "Villa Doria-Panfili," 1874. Salon of 1839, as *Souvenir d'une Villa*



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(*Villa Panfili*). It belonged originally to M. Tedesco. Bought by Lord Hertford at the Thévenin sale, Paris, 27 Jan. 1851, for 5,600 f. (Moreau).

269 The Bookworm

Gallery XV

Canvas, $8\frac{1}{2} \times 10$ ($21 \cdot 5 \times 25 \cdot 4$). Signed on basket to left: *DECAMPS* 1856. Bethnal Green, 545, as "The Philosopher." Probably *Philosophe dans son Cabinet*, 22×28 (Moreau); bought by Lord Hertford at Collot sale, Paris, 28 May 1858, 9,000 f.

292 The Roman Campagna

Gallery XV

Panel, $9\frac{3}{4} \times 15\frac{3}{4}$ ($24 \cdot 5 \times 40$). Signed in lower left corner: *Decamps*. Bethnal Green, 531. The title is given on the back as "Pifferari et Campagna de Rome." In Première Vente Decamps, 21–23 April 1853, No. 8, *Pifferaro*, 28×40 ; thus described:—

Debout dans la campagne il a près de lui un chien blanc; à sa gauche un jeune garçon assis à terre; fond de montagnes. Signé à gauche en toutes lettres.

Bought by Lord Hertford for 4,500 f. (Moreau).

294 The Miraculous Draught of Fishes

Gallery XV

Canvas, $10\frac{3}{8} \times 18$ ($26 \cdot 3 \times 45 \cdot 6$). Signed in lower left corner: *J. C.* Bethnal Green, 495. At Exposition Universelle, 1855. Sales: Première Vente, Decamps, 1853, *La Pêche Miraculeuse*, ébauche, 4,000 f.—Fau; Joseph Fau, 16 March 1861, *La Pêche Miraculeuse* (27×46), 8,320 f., bought by Lord Hertford (Moreau).

296 Joseph Sold by his Brethren

Gallery XV

Canvas, $11\frac{7}{8} \times 16$ ($30 \times 40 \cdot 5$). Inscribed to right below: *Decamps* 1838. Bethnal Green, 552, title corrected in text in 1874 from "Arabs Halting at a Well," which remains in index. Bought by Lord Hertford at the Dubois sale, 22 Feb. 1843, for 3,150 f. (Moreau). This is a reduction of *Joseph vendu par ses frères*, 94×129 , in the Salon of 1839, which appears in the following sales: Duchesse d'Orléans, Paris, 18–20 January, 1853, No. 15, 37,000 f. (B.A.A.); Véron, 1858, 34,000 f., bought by Baron Sellière (Moreau); Sécretan, 1889, 40,500 f. (Mireur).

302 Asses at Boulac (Anes d'Orient)

Gallery XV

Canvas, $16\frac{1}{2} \times 26\frac{3}{8}$ ($41 \cdot 9 \times 67$). Inscribed to right below: *DECAMPS* 1833. Bethnal Green, 555, as "Mules at Boulac." This is *Anes d'Orient*, signed and dated 1833 on the base of

column, at Exposition Universelle, 1855, belonging to Mme. Paturle. (Moreau). *Anes au repos: scène d'Orient*, Paturle sale, 1872, 51,500 f. (Mireur); bought by Lord Hertford (Yriarte). Exhibited, Old Masters, 1896.

304 A Janissary (Un Janissaire)

Gallery XV

(Formerly "An Arab Soldier," catalogued as by J. L. Gérôme)

Canvas, $9\frac{1}{4} \times 7\frac{1}{4}$ ($23\cdot5 \times 18\cdot4$). This picture has been hitherto catalogued as *An Arab Soldier* by J. L. Gérôme. There are only two pictures by Gérôme in the Inventory of the Collection, and the catalogue of Bethnal Green, 301 and 306; but a picture by Decamps with the title "A Guard of the Seraglio" appears both in the Inventory and at Bethnal Green, 550, 1874 catalogue; in 1872 its title was "Armed for an Expedition." Moreover on the back of No. 304 the name "Decamps" is written in ink, and the drawing and "fat" painting are more in accordance with his manner than with that of Gérôme. The mistake doubtless arose by confusion of this title with Gérôme's *Guard of the Harem*, No. 306. The above reasoning is confirmed by the following particulars in Moreau's *Decamps et son Œuvre*. *Un Janissaire*, exhibited in the Salon of 1823, 24×24 , was in the following sales: Anonymous, 25 Dec. 1855, 1,925 f.; Comte de Pourtalès, 27 March 1865, as *Soldat attaché à la garde d'un Vizir*, 8,000 f., bought by Lord Hertford. It was lithographed as *Janissaire*, Moreau, No. 61, who gives the following description:—

Il est debout, un fusil en bandoulière, le sabre à la main; près de lui un casque et des armes posés sur un coffre. On aperçoit au fond, par l'ouverture d'une porte, deux autres personnages qui sortent d'un jardin. En bas, à gauche: *Decamps pinx.*—*Revue des Peintres*.

305 The Watering-Place (Cavaliers turcs à l'Abreuvoir) XV

Canvas, $30\frac{5}{8} \times 45\frac{1}{2}$ ($77\cdot8 \times 115\cdot5$). Signed on trough: *DECAMPS*. Bethnal Green, 337, as "A Troop Watering their Horses." Exhibited in the Salon of 1833 as *Sujet turc: Cavaliers à l'Abreuvoir*, 80×114 . Lithographed in *Revue des Peintres*. Bought by Lord Hertford at the sale of M. d'Harcourt, Paris, 22 March 1851, for 5,800 f., as *La Halte au Désert, ou Cavaliers turcs à l'Abreuvoir* (Moreau). Exhibited, Old Masters, 1896.

307 The Turkish Patrol (La Patrouille turque)

Gallery XV

(Formerly "The Night Watch ('La Ronde de Nuit').")

Canvas, $44\frac{1}{2} \times 70$ ($113 \times 177\cdot7$). Signed to right below: *Decamps*. Bethnal Green, 357, as "Patrol at Smyrna." This picture was in the Salon of 1831, with others, under the number 485, with the following title: *Cadjî-Bey, chef de la police de Smyrne, faisant sa ronde, ou La Patrouille turque*. Signed in full on a step to the right. Lithographed by Decamps in *L'Artiste* as *Une Patrouille à Smyrne*. It belonged first to M. Abel Formé, but was in 1868 in the collection of Lord Hertford. A reminiscence of this picture, 75×93 , was, on 9 March 1861, in the Wertheimberg sale, bought by — Goldschmidt; in 1868 in possession of M. Boquet. (Moreau.) Mireur gives: 2 Vente Decamps, 1861, No. 39, *La Patrouille turque*, 25,000 f.

318 Eastern Women at a Well.

Gallery XV

Canvas (oval), $13\frac{1}{4} \times 16\frac{1}{2}$ ($33\cdot6 \times 42$). Inscribed on well-head to right: *Decamps 51*. Bethnal Green, 482, as "Well in Syria." This is *Femmes turques à la Fontaine*, 32×42 , oval, signed and

dated "51," in the following sales: Bonnet, Paris, 18 Feb. 1853, 2,600 f.; 26 April 1854, 2,125 f., bought by Lord Hertford (Moreau).

345 The Punishment of the Hooks (Le Supplice des Crochets) Gallery XV

Canvas, $35\frac{3}{8} \times 53$ ($89\cdot7 \times 134\cdot5$). Inscribed on foreground to left: *DECAMPS* 1837. Bethnal Green, 328, as "An Execution in the East." Exhibited in the Salon of 1839 as *Le Supplice des*



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Crochets. Moreau gives the measurements as 115×170 , and states that the picture had belonged to M. Stephens, but was in 1868 in the collection of Lord Hertford. At Manchester Art Treasures Exhibition, 1857, No. 43, as "Exterior." Mentioned by Waagen, Supplement, p. 85, as "a crowd of Arabian Horsemen and Pedestrians, &c."

350 The Witches in Macbeth (Les Sorcières) Gallery XV

Canvas, $11\frac{1}{2} \times 15\frac{3}{4}$ ($29\cdot1 \times 39\cdot9$). Signed in lower right corner: *DECAMPS*. Bethnal Green, 52, as "The Witches' Cauldron." Sale: Paul Périer, Paris, 19 Dec. 1846, No. 3, as *Les Sorcières*, 29 x 39, 2,455 f., bought by Lord Hertford (Moreau); 3,000 f. (B.A.A.)

353 The Anchorage of Smyrna (La Rade de Smyrne) XV

Canvas, $17 \times 26\frac{1}{8}$ ($43\cdot2 \times 66\cdot3$). Signed on the sail of a boat: *D.C.* Bethnal Green, 498, as "Turkish Fortress, Smyrna." Sales: Joseph Fau, Paris, 7-8 January 1850, as *La Rade de Smyrne*, 45×65 , 1,105 f.; Véron, Paris, 17 March 1858, *L'Avant-rade de Smyrne*, 11,200 f., bought by Lord Hertford (Moreau). A "reminiscence" of the picture, 35×55 , was sold in Paris, 17 Feb. 1859, to Baron T. (Moreau); perhaps the same picture as Mireur gives: Vente X, Paris, 11 mai 1892, *La Rade de Smyrne* (3,100 f.).

649 The Favourite of the Pasha

Water-colour, $12\frac{1}{4} \times 10$ ($31\cdot1 \times 25\cdot2$). Signed on the end of the divan: *DECAMPS*. This may have been Bethnal Green, 655, "Interior of a Harem"; but see under No. 657. This is probably the water-colour described by Moreau as *Intérieur de Sérail*, 30×25 , in the following sales: Comte de H., Paris, 27 March 1834, 520 f.; Lord Henry Seymour, Paris, 13-14 Feb. 1860, 1,480 f., bought by Lord Hertford. In the sale of L. Brown, Paris, 12-17 May 1839, No. 21 was:—

Une odalisque avec formes gracieuses et délicates, étendue aux pieds de son maître, lui prodigue des caresses. L'air froid et impassible de l'Egyptien basané fait ressortir toute sa volupté et la grace qui règne dans la pose amoureuse de la femme. De riches étoffes d'une couleur brillante,

des tapis et accessoires bien étalés encadrent cette charmante composition qui est la plus belle que nous avons vue de cet habile artiste (B.A.A.)

At the San Donato sale, Paris, 1863, was *Seigneur turc et sa favorite*, 3,650 f. (Mireur).

655 Children Gathering Flowers

Water-colour, $10\frac{3}{8} \times 8\frac{1}{8}$ ($26\cdot3 \times 20\cdot6$). Inscribed in lower right corner: *DECAMPS 44*. Probably Bethnal Green, 693, "Summer Sports," in 1874 catalogue, and "Dessin de Decamps, petits enfants dans un champ" in an account of Lord Hertford's, 682 f. 50, 28 Jan. 1845.

[657 See under BONINGTON, R. P.]

660 An Albanian Sentinel

Water-colour, $11\frac{1}{8} \times 9\frac{1}{4}$ ($28\cdot3 \times 23\cdot3$). Signed on the gun-carriage to the left: *Decamps*. Title on old mount, "The Sentinel." This is the water-colour entitled by Moreau *Cannonier Turc*, 29 x 25. Sale: Webb, 9 March 1835, 220 f. In 1868 in the collection of Lord Hertford.

666 An Algerian Woman

Water-colour, $17\frac{1}{2} \times 14$ ($44\cdot3 \times 35\cdot5$). Signed on the steps: *Decamps*. Title on old mount, "Amusement in the Harem." This is the water-colour described by Moreau as *Odalisque*, 43 x 36, exciting a parrot against a monkey. Sales: Dubois, 27 January 1840, 601 f.; Prince Demidoff di San Donato, 13 January 1863, 1,420 f., bought by Lord Hertford.

670 The Reading of a Firman

(Formerly "A Court of Justice in Turkey.")

Water-colour, $11\frac{1}{2} \times 17\frac{1}{4}$ ($29\cdot3 \times 43\cdot8$). Signed on table to right: *Decamps*. Bethnal Green, 664, under former title. In the Salon of 1834 as *Lecture d'un Firman chez l'Aga d'une Bourgade*, aquarelle, 30 x 45. It belonged to M. Abel Formé, was in the Pallard de B. sale, 18 June 1834 (475 f.), and was bought by Lord Hertford at the Paul Périer sale, 19 Dec. 1846, for 3,120 f. (Moreau).

677 On the Roof of an Oriental House (Famille albanese)

Water-colour, $8\frac{3}{4} \times 9$ ($22\cdot1 \times 22\cdot7$). Inscribed in lower left corner: *Decamps, 1830*. Title on old mount, "Oriental Group." Bethnal Green, 680*b*, 1874 catalogue, as "Oriental Group." This, from Moreau's description, is *Famille Albanese*, aquarelle, 23 x 24. Sale: Vente J., Paris, 29 April 1857, 900 f., bought by Lord Hertford.

682 Crossing the River (Cavalerie turque traversant un Gué)

Water-colour, $12\frac{3}{8} \times 18\frac{1}{8}$ ($31\cdot5 \times 46$). Signed in lower right corner: *DECAMPS*. Bethnal Green, 672, as "Fording a Stream." This is "*Cavalerie turque traversant un gué*, aquarelle, 30 x 46, signé en toutes lettres." Sale: Lord Henry Seymour, Paris, 13-14 Feb. 1860, 16,900 f., bought by Lord Hertford (Moreau).

692 Out of School (La Sortie de l'Ecole turque)

Water-colour, $22\frac{7}{8} \times 31\frac{3}{8}$ ($58 \times 79\cdot7$). Inscribed on wall to left: *DECAMPS 1841*. Bethnal Green, 678, as "Let out from School, Egypt." This was *La Sortie de l'Ecole (Turquie d'Asie)*, aquarelle, 57 x 78, in the Salon of 1842. Sales: Paul Périer, Paris, 19 Decem-

ber 1846, No. 49, 7,500 f.; Comtesse Le Hon, Paris, 2 April, 1861 (57×78), 34,000 f., bought by Lord Hertford (Moreau). (In the same sale was a water-colour "Le Marquis d'Hertford," by Decamps.) A larger version in oils is now in the Moreau Nélaton Collection (Musée des Arts Décoratifs, Louvre). It was bought by M. Moreau at the Decamps sale in 1853 (3,120 f.). The first idea (sepia, touched with colour, probably the sketch now at Bayonne) was at a sale in Paris, 1865 (940 f.). "L'Ecole turque," a different picture by Decamps is at Chantilly, No. 478, from the Thévenin sale, 1851.

699 Albanians

Water-colour, 10×7½ (25·3×19·1). Signed in lower right corner: *Decamps*. Title on old mount, "Sentinels in the East." This is the water-colour described by Moreau: *Soldats*, 26×20. Sale: Pallard de B., 17 June 1834, 200 f. In the collection of Lord Hertford before 1868.

706 Arabs Fording a River (Le Passage du Gué)

Pastel, 19×33 (48×83·5). Inscribed in lower left corner: *Decamps 45*. Bethnal Green, 668, as "Arabs Fording a Stream." A "drawing touched with colour" of this title was at the Véron sale, Paris, 1858 (15,600 f.). This must be *Cavalerie asiatique traversant un gué*, pastel, in the Salon of 1850, thus described: "Des Arnauts guident et maintiennent le cheval du Séraskier sur le gué." It belonged to the Marquis Maison, and to the Duc d'Aumale in 1868 (Moreau). A later version in oils, with different illumination, was completed in 1853, and is now in the Moreau Nélaton Collection of the Louvre.

717 Cart Horses

Water-colour, 8⅔×12⅓ (21·3×30·7). Inscribed in shadow under pent-roof: *Decamps 1830*. Bethnal Green, 1874 catalogue, 686. *Chevaux de Halage* (Moreau), bought by Lord Hertford at the Le Hon sale, 2 April 1861, for 2,200 f.

722 The Watering-Place

Water-colour, 9½×11½ (24·2×29·1). Signed in lower right corner: *DECAMPS*. Title on old mount, "A Well in the East." Bethnal Green, 1874 catalogue, 687, as "A Well in the East." This must be *L'Abreuvoir*, water colour, 25×30, in sale 7 March 1842, 295 f.; in collection of Lord Hertford, 1868 (Moreau).

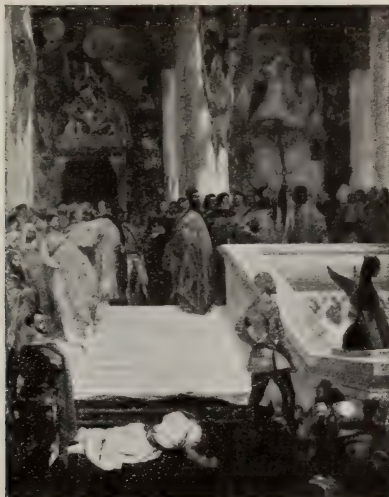
The following works by Decamps, no longer in the Collection, are enumerated by Moreau as belonging to Lord Hertford in 1868:—*La Halte dans le Désert*, aquarelle, 21×28, sale of Joseph Fau, 7–8 January 1850, 500 f., bought by Lord Hertford (No. 680c at Bethnal Green, No. 20 in Murray Scott sale, 8¼×11¼ in.); *Des Baigneuses*, water-colour, 26×39, ex coll. Abel Formé (Bethnal Green, 661; sale of Sir John Murray Scott, Christie's, 27 June 1913, No. 17); *Constantinople—Intérieur de Parc*, 33×46, ex coll. Van Isaker, 1852, Gaillard père, 1867, 5,050 f.; *Turc fumant son chibouque*, 22×28, ex coll. Baron Michel, 1854, and Mme. O. D., 1861, 5,600 f. (No. 59 in Murray Scott sale). The following were in the Richard Wallace sale, 1857:—*La marguerite effeuillée*, pastel; *Fumeur d'Opium*; *Les Muletiers*, water-colour. In addition to *The Bathers*, already mentioned, the following water-colours were at Bethnal Green, but are no longer in the collection:—*The Astronomer*, 638 (No. 22 in Murray Scott sale); *M. le Curé at dinner*, 640 (1874); *Combat of Greeks and Turks*, 677 (possibly 19, *Banditti*, in Murray Scott sale); *Burning of a Greek Village*, 679 (No. 18 in Murray Scott sale).

FERDINAND-VICTOR-EUGENE DELACROIX

French School. Born at Charenton-Saint-Maurice 26 April 1798; died at Paris in 1863. Pupil of Guérin, of whose artificial style he soon became intolerant. Making a great success at the Salon, first with "La Barque de Dante," in 1822, then with the "Massacre de Scio," in 1824, he came to be regarded as leader of the Romantic painters, whose aim was the substitution of colour, life and poetry for the frigid Græco-Roman classicality of David's school. Ingres, who sought above all to revive the traditions of Raphael and the *Cinquecento*, and to express classicality of a truer and more suave type than that of David and his school, was the great rival and detractor of the Romantic painter. His dictum, levelled against Delacroix and his followers, "*Le dessin c'est la probité de l'art*," is famous. Both of these great painters may now be admired in their strongly contrasting qualities, and both may be accepted as among the most commanding and individual masters of the nineteenth century. Delacroix executed ceiling and wall paintings in the *Galerie d'Apollon* at the Louvre, the Salon du Roi of the Palais Bourbon, the Library of the Luxembourg, and the Church of Saint-Sulpice in Paris. He also lithographed subjects from Shakespeare's "Hamlet" and Goethe's "Faust."

282 The Execution of the Doge Marino Faliero Gallery XV

Canvas, $56\frac{7}{8} \times 44\frac{3}{8}$ ($144\cdot5 \times 112\cdot6$). Inscribed: PAX TIBI MARCE EVANGELISTA MEUS. Signed in the lower left corner: *Eug Delacroix f^{bat}*. Painted in 1826. Exhibited at the Salon of 1827, No. 294, as *Le Doge Marino Faliero décapité*. In Exposition Universelle, 1855, No. 292. Bethnal Green, 371, as "The Death of



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Marino Faliero, Doge of Venice, A.D. 1355; a sketch." Exhibited, Old Masters, 1896. Bought by Lord Hertford from M. Isaac Péreire (in 1868, for £4,000, according to Mr. Spielmann). Delacroix had difficulty in disposing of this picture. He sold it for 1,800 f. and bought it back for 3,000 f. He brought it to London in 1855 without result, and in 1856 sold it to M. Bouruet-Aubertot for 12,000 f. The

picture was a great favourite with its author. M. Lassalle Bordes, in a note communicated to Burty, says :—

Je voulais savoir quel était celui de ses tableaux auquel il donnait la préférence. Il me répondit que celui pour lequel il avait toujours un petit faible était la Décapitation du doge Marino Faliero à l'Escalier des Géants.

In his letters of candidature for the Academy he always cited it (Letter 21 to Soulié). After exhibiting it at the Salon he sent it to London. "Mon tableau de Marino Faliéro est au British Gallery [*i.e.*, British Institution, 1828, No. 102: Delacroix' address was 8 Somerset Street, Manchester Square] et que les journaux anglais en ont fait des éloges magnifiques!" (Letter to Soulié). A sketch for it on paper (161 Robaut) 35 × 27, fetched 420 f. in the Vente Villot, 11 Feb. 1865, and there were some studies for the heads in the posthumous sale of Delacroix. These details are taken from the work of Alfred Robaut, *L'Œuvre complet de Eugène Delacroix*, 1885, in which our picture is No. 160, and the Catalogue of Adolphe Moreau, pp. 94, 168, 169. The picture has been etched by L. Flameng.

Marino Faliero (1274–1355) became doge after a distinguished career as a soldier. An insult to his wife or one of her ladies by a patrician, and its merely nominal punishment by "The Forty," led him to conspire with the plebeians; but the plot was discovered, and the doge executed. The scene is the Giants' Staircase of the Ducal Palace; the chief of the Council of Ten holds aloft the bloody sword of the executioner. The source for Delacroix was Byron's tragedy, written and published in 1820 and performed in 1821.

324 Faust and Mephistopheles

Gallery XV

Canvas, 17½ × 14½ (44·5 × 36·8). Signed in lower left corner : *Eug Delacroix*. Bethnal Green, 589. Exhibited in the Salon of 1827, as *Méphisto apparaissant à Faust*, Robaut, 226, who gives the measurements as 48 × 40. Moreau, No. 1631. Delacroix painted this picture for M. Motte, the lithographic printer, who sold it to the painter Devéria. Mireur gives, under 1869 : Vente X, 23 Mars. — *Apparition de Méphistophéles à Faust* (48 × 49), 7,600 f. Motte published in 1828 the series of seventeen lithographs by Delacroix on the subject of Faust above-mentioned. The subject of our picture is there rendered with a higher dramatic intensity. Goethe himself in the last years of his life expressed admiration for those lithographed designs. This piece is a good example of the influence of Bonington on Delacroix.

HIPPOLYTE, CALLED PAUL DELAROCHE

French School. Born in Paris 17 July 1797; died there, 4 November 1856. Pupil of Gros. He formed a style midway between the re-vitalised classicism and suave Italianism of Ingres and the fiery Romanticism of Delacroix. He exercised a disastrous influence upon modern art by introducing the stage-dramatic painting which overran Europe, especially England and Germany. His chief work in monumental decoration is the "Hemicycle" at the Ecole des Beaux-Arts. The most important examples in England are "Charles I. insulted by the Parliamentary Soldiers," at Bridgewater House, and "Stafford going to the Scaffold," at Stafford House. The National Gallery contains the "Execution of Lady Jane Grey."

276 Edward V and the Duke of York in the Tower (*Les Enfants d'Edouard*)

Canvas, $16\frac{5}{8} \times 19\frac{3}{4}$ (42.2×50.1). Inscribed in lower right corner: *Paul de la Roche 1831*, and on bed: *King Edward V.* Bethnal Green, 520. For 662, another version, see note at top of p. 76. Probably from the Mainemare sale, Paris, 1843—*Les Enfants d'Edouard*, reduction, 14,500 f. (Mireur). Our picture is a reduced version of the canvas in the Louvre, 178×214 . This was a commission from the Minister of Public Works and was finished and exhibited in the Salon, 1831. A group of the Princes in plaster was modelled in 1828. The composition was originally higher than it was broad, and 65 c. of canvas were stitched on at each side when the scheme was altered. It was engraved by H. Prudhomme, and lithographed by Léon Noel in *L'Artiste* of 1831. (*L'Œuvre de Paul Delaroche*, introduction by H. Delaborde, photographs by Bingham, catalogue raisonné by Goddé, No. 14.)

286 The Virgin and Child (*La Vierge au Léopard*)

Canvas, $57\frac{1}{4} \times 33\frac{3}{4}$ (145.4×85.7). Inscribed in lower left corner: *Paul de la Roche Rome 1844*. Bethnal Green, 365, as "The Repose in Egypt." Lent by Lord Hertford to the Manchester Art Treasures Exhibition, 1857, as *Mother and Child*, No. 40. Waagen,



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Supplement, p. 85: "A woman, with a child asleep on her lap. The background landscape. Full length figures, three-quarter life-size. Signed; dated 'Rome, 1844.' Whether the painter intended to depict Hagar and Ishmael, or some other biblical work, I know not, &c."

300 Joan of Arc in Prison

Canvas, $17\frac{1}{2} \times 14$ (44.4×35.6). Inscribed to left below: *De la Roche 1825*. Bethnal Green, 544. This has been erroneously supposed by Mr. Spielmann and Mr. A. G. Temple to be the original picture. In that the figures were life-size, and the picture *Jeanne d'Arc, malade, est interrogée dans sa prison par le cardinal de Winchester*, 376×218 , signed *Delaroche jeune*, was painted in 1829 and exhibited in the Salon of that year. It belonged to the Duc de Padoue, and was engraved by S. W. Reynolds, and

lithographed by Delaroche in *L'Artiste et le Philosophe*, 1824. M. Mainnemare, who died in 1842, had a "painted sketch" given him by the painter (Goddé, op. cit. No. 5). This is doubtless our No. 300 or else No. 604. 1843, Mainnemare, *Le Cardinal Winchester interrogeant Jeanne d'Arc en prison*, petite esquisse, 545 f. (Mireur). No. 300 cannot properly be described as a "sketch"; it is a careful reduction.

311 The Temptation of St. Anthony

Panel, $7\frac{3}{4} \times 6$ ($19\cdot7 \times 15\cdot2$). Bethnal Green, 523. Doubtless *La Tentation de St. Antoine*, le saint entouré de cinq jeunes femmes qui l'enlacent de leurs bras, lève les mains au ciel; bois (20×16), sale of Comte de Pourtalès, Paris, 27 March 1865, No. 251, 10,200 f. (B.A.A.)

314 Cardinal Mazarin's last Sickness

Canvas, 22×38 ($55\cdot8 \times 96\cdot5$). Inscribed in lower left corner: *Paul De la Roche 1830*. Bethnal Green, 483. The picture was at the Salon of 1831. The Comte de Pourtalès-Gorgier gave 1,500 f. for it, and the same sum for No. 320, and refused to part with either for 40,000 f. Engraved by François Girard; aquatint by Gautier; lithographic sketch by Eugène Lami in *L'Artiste* (Goddé, op. cit. No. 12). At the sale of Comte de Pourtalès, Paris, 27 March 1865, No. 249, thus described:—

Le Cardinal Mazarin mourant, au milieu d'un cercle nombreux et brillant de grands seigneurs et de dames de la cour, se fait montrer les cartes par une de ses nièces, qui les tient pour lui à une table de jeu placée près de son lit.—*Mémoires de Brienne*. (56×97). Sold, with No. 320, for 80,200 f. (B.A.A.)

A sketch, *Le Cardinal Mazarin mourant*, given to him by the painter, was sold for 165 f. at M. Mainnemare's sale, 1843.

320 The State Barge of Cardinal Richelieu on the Rhone.

Canvas, $22 \times 38\frac{1}{8}$ ($55\cdot8 \times 96\cdot8$). Inscribed to left below: *Paul De la Roche 1829*. Bethnal Green, 489. Exhibited in the Salon of 1831. See under No. 314. At the sale of Comte de Pourtalès, Paris, 27 March 1865, No. 248; thus described:—

Le Cardinal de Richelieu, affaibli par la maladie qui le conduisit au tombeau, remonte le Rhône, de Tarascon à Lyon, trainant à sa suite Cinq-Mars et de Thou, qu'il veut conduire lui-même à Lyon, pour les faire décapiter.—Voltaire, *Essai sur les Mœurs*. (56×97). Sold, with No. 314, for 80,200 f. (B.A.A.)

Engraved as No. 314. Goddé, No. 11. Exhibited, Old Masters, 1896. In the Louvre is a drawing of this subject, No. 2074, from the Coutan Collection, signed and dated 1826.

355 A Mother and Children (Les Joies d'une Mère)

Panel (circular), 5 ($12\cdot8$). Bethnal Green, 572. This is a sketch for, or reduced version of, a picture reproduced in Goddé's catalogue, No. 36, *Les Joies d'une Mère*, 90×90 . It was painted in 1843, commissioned by William II of Holland, bought by M. Pescatore at the King's sale [1850, *L'Amour maternel*, 15,330 f. (Mireur)], and bequeathed by him to the Luxembourg. It was still in 1858 in possession of his widow. M. Labouchère had a study for the head of the mother, and a pencil study for the children belonged (1858) to M. d'Eichtal. Engraved by Alphonse Français.

358 A Child learning to Read

Panel (circular), $5\frac{3}{8}$ (13·6). Inscribed to right below: *Paul de la Roche 1848*. Bethnal Green, 579, as "An Idle Scholar: on panel. Known as *La Jeunesse de Pic de Mirandole*." It appears under this last title in the Inventory of the Collection. This, however, results from a confusion with the picture of that name now in the Museum of Nantes (Clerke de Feltré gift). This is a different composition and shape, 105×77 . The mother has the child on her knee. See reproduction in Goddé's catalogue, No. 33. It belongs, however, to the same set of ideas and manner of the Italian time, and it is possible that "Une groupe d'étude, tiré de ce tableau, lithographiée par Emile Lassalle, ou *L'Education maternelle*," may be our picture. *L'Enfance de Pic de Mirandole* was painted in 1842 for le Comte Alphonse de Feltré. Another picture closely resembling No. 358 in style is *Le Petit Mendiant* (109, circular), painted in Rome in 1844; an Italian girl with two children.

596 The Saviour on the Steps of the Temple

Panel (lunette), $7\frac{1}{8} \times 16\frac{1}{8}$ (18×41). Bethnal Green, 551, as "Our Saviour Preaching," with note: "This is a sketch for a wall painting." It is wrongly described as "on carton." A seal on the back bears the words "Vente Paul Delaroche." The picture was, therefore, at that sale in 1857 and might be No. 13, *Le Christ Protecteur des Affligés*, 7,400 f. (Mireur). But Goddé identifies that work with his No. 78, *Le Christ Espoir et Soutien des Affligés* (panel, $20 \cdot 5 \times 16$). a different composition, which suits the title better.

604 Joan of Arc in Prison (Smaller version)

Canvas, $8\frac{1}{4} \times 6\frac{7}{8}$ ($20 \cdot 9 \times 17 \cdot 4$). Signed in lower left corner: *Paul De la Roche*. Bethnal Green, 533, as "Joan of Arc in Prison: a sketch." This is possibly *Le Cardinal Winchester interrogeant Jeanne d'Arc en prison*: petite esquisse (545 f.) at the Mainnemare sale, Paris, 1843 (Mireur). But see under No. 300. This work is clearly a preliminary sketch for the picture. It is much broader in treatment, the cardinal is bearded, and there are numerous other variations in pose and detail.

735 The Alchemist

Water-colour, $6 \times 4\frac{3}{4}$ ($15 \cdot 2 \times 12$). Signed: *Paul de la Roche*. Bethnal Green, 1874 catalogue, 697.

738 Death of the Duc de Guise

Water-colour, $5\frac{1}{2} \times 9\frac{3}{8}$ ($13 \cdot 9 \times 23 \cdot 8$). Inscribed to left: *P. de la Roche 1832*. Bethnal Green, 1874 catalogue, 684a, as "The Murder of the Duc de Guise: a sketch for the picture in oil." Doubtless the water-colour, *L'assassinat du duc de Guise*, San Donato sale, 1863, 6,200 f. (Mireur). The picture of this subject at Chantilly differs in many details. (*Assassinat du duc de Guise au château de Blois*. Canvas, 565×955 .) It was commissioned by the Duc d'Orléans and painted in 1834 and exhibited in the salon of 1835. The history of the Valois kings had at that time become a popular subject with painters. Delaroche had made a water-colour "some years before" that had been stolen (doubtless our water-colour, which is dated 1832). He had given up any idea of painting the picture, but one night the scene appeared afresh to him in a dream, and he set to work. He was paid 10,000 f. for the picture, which fetched 52,500 f. at the sale of the Duchesse d'Orléans in 1853, purchased by the Duc d'Aumale.

The following water-colours by Delaroche were at Bethnal Green, but are no longer in the collection:—*Tales of the Queen of Navarre*, No. 642; *Reading the Bible*, No. 658; *Young Princes in the Tower*, No. 662. These were probably the following, in the sale of Sir John Murray Scott's Collection, Christie's, 27 June 1913: 26, *Scandal*; 27, *The Story Book*; 25, *The Princes in the Tower* ($8\frac{1}{2} \times 10$ in.).

STEPHEN POYNTZ DENNING

English school. Born 1795, died at Dulwich College 1864. He was a pupil of John Wright, painted miniature and other portraits, exhibiting at the Royal Academy from 1814 to 1851, but chiefly copied the works of other artists. In 1821 he became curator of Dulwich College, and lived there till his death. The National Portrait Gallery has a water-colour sketch by him of James Hogg, the Ettrick Shepherd.

After Thomas Sully

765 Queen Victoria in Robes of State

Water-colour, $15\frac{1}{8} \times 11\frac{3}{4}$ (38.4×29.9). Bethnal Green, 615, as "Her Majesty the Queen; reduced water-colour copy, after Thomas Sully." A copy of No. 564. See under SULLY (THOMAS.) This water-colour has hitherto been catalogued as by Sully himself. But it appears, from a catalogue of the sale of the Duke of Buckingham at Stowe (August 15th and following days, 1848), priced and annotated by H. R. Foster, to have been Lot A17 (page 163), *Portrait of the Queen*, in water-colours, after Sully (Denning). Redfern, £33 12s. "This is a very beautiful water-colour after Sully's (the American artist) portrait of the Queen. It formerly hung in the Shakspeare Closet. It is now added to the Marquis of Hertford's collection."

WILLIAM DERBY

British School. Born at Birmingham 10 January 1786; died in London 1 January 1847. He first studied under J. Barber (who was chiefly a portrait and miniature painter), and came to London in 1806. He copied paintings in the Stafford Gallery, and made drawings for "Lodge's Portraits of Illustrious Personages." He also executed portraits of the house of Stanley from the reign of Henry VII.

After Sir Thomas Lawrence and "William" Evans

709 The Duke of Wellington.

Water-colour, $7 \times 5\frac{1}{4}$ (17.6×13.5). Bethnal Green, 622, entered as enamel by Henry Bone, 1872; as water-colour by Derby, 1874. This is the water-colour made for *Lodge's Historical Portraits*. The reproduction is inscribed: *From the original by William Evans, Esq. Drawn by Wm. Derby. Engraved by H. F. Ryall, June 1, 1834.* The index gives: "Sir Thomas Lawrence. The Figure by Evans. Collection of Mr. Joseph Harding." This was probably Richard, not William, Evans, who aided Lawrence with draperies (died 1871). Bought by E. Bicknell at sale of George Knott, Christie's, 26 April 1845, No. 1, £15 15s., and by Wells for Lord Hertford at E. Bicknell sale, Christie's, 29 April 1863, No. 51, £25.

After Sir Godfrey Kneller

713 Sarah Jennings, Duchess of Marlborough.

Water-colour, $7 \times 5\frac{3}{8}$ (17.6×13.7). Inscribed at the top: *W. Derby 1823*. Bethnal Green, 621, where it is entered as an enamel,

1872; as water-colour, 1874. This is also a water-colour made for *Lodge's Historical Portraits*. On the reproduction is: *From the original of Sir Peter Lely in the collection of His Grace the Duke of Marlborough. Drawn by Wm. Derby and engraved by S. Freeman, June 1, 1834* (op. cit., vol. iii.). The portrait is by Kneller, engraved also by Smith. Bought by Wells for Lord Hertford at E. Bicknell sale, Christie's, 29 April 1863, No. 571, £22 1s.

After Sir Thomas Lawrence

725 The First Lady Lyndhurst

Water-colour, $10\frac{7}{8} \times 8\frac{7}{8}$ (27.5 × 22.7). Bethnal Green, 608, as enamel by Henry Bone, 1872; as water-colour by Derby, 1874. Bought by Wells for Lord Hertford at E. Bicknell sale, Christie's, 29 April 1863, No. 66, £12 12s.

ALEXANDRE-FRANÇOIS DESPORTES

French School. Born at Champigneul, in Champagne, 24 February 1661; died in Paris 20 April 1743. Pupil of an obscure Fleming, Nicasius. He first established himself at Warsaw, and painted Johann Sobieski, King of Poland, and his Court; then returned to France and obtained the highest success at the Court of Louis XIV. He was received by the *Académie Royale de Peinture* on the 1st August 1699. He excelled chiefly in the rendering of domestic and wild animals, of landscape, fruit and flowers. He also practised as a portrait-painter, a fine example being his own portrait in shooting costume, painted for the *Académie Royale* as his *morceau de réception*, and now in the Louvre.

594 Dogs, Dead Game, and Fruit

Gallery X

Canvas, $50\frac{1}{4} \times 63\frac{3}{8}$ (127.6 × 161). Inscribed in centre: *Desportes, 1715*. Bethnal Green, 354, as "Dead Game and Fruit." Bought for Lord Hertford at the Théodore Patureau Sale, Paris, 20, 21 April 1857, with No. 628, as *Deux Sujets de Chasse*, lots 65 and 66 (125 × 158): together 10,700 f. (B.A.A.) A manuscript note in the sale catalogue adds, "payés 4,000 f. par Patureau."

628 Classic Ruins, with Flowers and Dead Game

Gallery XI

Canvas, $50\frac{1}{4} \times 63\frac{1}{4}$ (127.6 × 160.6). Inscribed in upper right corner: *Desportes*. Bethnal Green, 359, as "Dead Game and Dog." For purchase, see under No. 594.

DIAZ

(NARCISSE-VIRGILE DIAZ DE LA PEÑA)

French School. Born at Bordeaux in 1808; died in 1876. He was to a great extent self-taught, but influenced by Delacroix in figure painting and Théodore Rousseau in landscape. Diaz became a prominent member of the so-called Barbizon School of Landscape, and lived in close companionship and sympathy with Jean-François Millet and Rousseau. Though he repeated himself somewhat too much in his Fontainebleau forest scenes, and is more superficial than Rousseau, he is at his best one of the most powerful and effective landscape painters of his time.

266 Venus disarming Cupid

Gallery XV

Panel, $7\frac{1}{4} \times 4\frac{1}{8}$ (18.5 × 10.5). Signed to right below: *N. Diaz*. Bethnal Green, 453, described as "A Sketch." *L'Amour désarmé*, No. 2, première vente Diaz, Paris, 1857, fetched 4,700 f. *Vénus*

désarmant l'Amour, sale of Richard Wallace, Paris, 1857, fetched 610 f. *L'Amour désarmé* (23×17), sale of J. Fau, Paris, 1861, fetched 325 f. Perhaps the first was a larger version.

268 The Education of Cupid

Gallery XV

Panel, $7\frac{1}{4} \times 4\frac{1}{4}$ (18·5×10·8). Signed in lower right corner: *N. Diaz*. Bethnal Green, 461, as "Nymphs and Cupid; a Sketch." *L'Education de l'Amour*, No. 4, première vente Diaz, Paris, 1857, fetched 3,500 f. A picture of the same title, sale of Richard Wallace, Paris, 1857, fetched 500 f. Perhaps the former was a larger version. A third sketch on panel, "Venus and Cupid," Bethnal Green, 441, is no longer in the Collection.

312 A Fountain at Constantinople

Gallery XV

Canvas, $10\frac{3}{4} \times 16$ (27·4×40·6). Signed in lower left corner: *N. Diaz*. Bethnal Green, 504.

CHRISTIAN WILHELM ERNST DIETRICH

German School. Born at Weimar 30 October 1712; died at Dresden 23 April 1774. Pupil of the landscape painter Alexander Thiele. He played a great part at Dresden; became Court Painter, then Inspector of the Gallery, Director of the Manufactory of Porcelain, and finally Professor at the Academy. He was chiefly remarkable for his imitations of Rembrandt and other old masters. By him is "The Itinerant Musicians," in the National Gallery.

153 The Circumcision

Gallery XIV

Canvas, $17\frac{1}{4} \times 24\frac{1}{2}$ (43·8×62·2). This is the *Cérémonie dans un temple israélite* (44×65), Paul Périer sale, Paris, 16–17 March 1843, No. 9 (1,861 f.); "from sale of Casimir Périer" (B.A.A.)

CARLO DOLCI

Florentine School of seventeenth century. Born in Florence 25 May 1616; died there 17 January 1686. Pupil of Jacopo Vignali. He painted with unfailing accomplishment in a smooth and self-conscious style, with a calculated sweetness and affectation of spirituality, and won great renown in his own and the succeeding century. His reputation has in modern times steadily declined.

School of Carlo Dolci

562 Saint Catherine

Gallery I

(Formerly "A Saint Reading")

Canvas, $29\frac{3}{8} \times 41\frac{3}{4}$ (75·2×106·1). Bethnal Green, 254, as "Sacred Studies." Bought by Lord Hertford for 27,000 f. at the sale of Comte de Pourtalès, Paris, March, 1865, No. 46 (B.A.A.), thus described:—

Sainte Cathérine, vierge et martyre, assise sur une chaise ornée de broderies et de crépines d'or, est accoudée sur une table couverte d'un tapis de couleur rouge, et paraît absorbée dans la lecture d'un livre placé devant elle sur un coussin de velours bleu. La même table supporte un autre volume et la couronne d'or qui rappelle l'origine royale de la sainte; près de cette dernière se voit la roue dentée qui fût l'instrument de son martyre. La princesse est représentée dans l'intérieur d'un palais; son costume consiste en une robe de soie à reflets changeants doublée de jaune, et sa chevelure est ornée de perles. Collection du duc de Praslin. Toile, 76×115 (B.A.A.)

DOMENICO ZAMPIERI, CALLED DOMENICHINO

Bolognese School. Born at Bologna 21 October 1581; died at Naples 15 April 1641. Pupil first of Dionysius Calvert and afterwards of the Carracci. Domenichino counts as one of the chief painters of the Carracci group, among his most important works being "The Communion of St. Jerome," in the Pinacotheca of the Vatican; "Diana and her Nymphs," in the Borghese Gallery; and the decoration of the *Cappella del Tesoro*, in the Cathedral of Naples. During the execution of this last task he was persistently persecuted and threatened by the notorious triumvirate known as "The Cabal of Naples." He died there, not without suspicion of poison.

131 A Sibyl (Sibylla Persica)

Gallery XVII

Canvas, $29\frac{3}{8} \times 26\frac{1}{4}$ ($74\cdot5 \times 66\cdot6$). Bethnal Green, 252, as "Woman in Eastern Costume," with note, *see* below. This picture



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was in the Orleans Collection with seven other Domenichinos and is described in *La Galerie du Palais-Royal*, where it is engraved by Foscilleux:—

Une Sibylle (Le Dominiquin): tableau peint sur toile, haut de deux pieds quatre pouces, large de deux pieds un pouce. Figure de grandeur naturelle. Ce tableau passa du cabinet de M. d'Hautefeuille dans celui du duc d'Orléans. Il fût porté à 400 guinées dans l'estimation qui servait de base à la vente des tableaux italiens du Palais-Royal exposés à Londres en 1798. Le comte de Temple en fit alors l'acquisition, et on le voit encore aujourd'hui à Stowe, chez ce seigneur, devenu duc de Buckingham.

It was No. 432, "*Sibylla Persica*, from the Orleans Gallery," in the catalogue of the Duke of Buckingham's collection in August, 1848, and was purchased by Mawson, for Lord Hertford, at 690 guineas. Lord Hertford, writing to Mawson from Boulogne, Sept. 10, 1848, says:—

"I am also *very anxious* to have the Sybilla by Domenichino No. 432 as much for the frame as for the picture. So I hope you will purchase it for me. . . . The Rembrandt and the Domenichino are my favourites, and I depend upon you for doing the best." Again on Sept. 12:—"I am very anxious to have the Domenichino Sybilla, *with the frame*, of course, so I hope you will secure her and it."

The frame was replaced subsequently by the present one, which is quite ordinary. There is a record of this in 1859.

The original is said to have been a fine piece of Venetian carving and to have come from the Doge's palace. Possibly it was adapted to the North Italian portrait, No. 541, which has a fine carved frame, dated 1543. A note in the Bethnal Green catalogue says that our picture resembles the "Cumæan Sibyl" of the painter in the Tribune at Florence. The picture is actually in the Borghese Gallery, Rome; differs in type, adjustment, and colouring, and has a decorative architectural background; but has a certain family resemblance to our Sibyl. Mentioned by Waagen, ii. 155, 490, and Supplement, 80; i. 101, by Buchanan, *Memoirs of Painting*. Reynolds, in his notes at Bologna in 1752 mentions, in the Palazzo Ratta, "A Sibyl by Domenichino. The very same figure as our St. Cecilia in the Borghese at Rome, only instead of music this has tablets." There is, or was, a version of our picture at Knole.

GERARD (GERRIT) DOU

Dutch School. Born at Leyden 7 April 1613; buried there 9 February 1675. Pupil of his father, the glass-painter, then of Bartholomeus Dolendo, and others; afterwards the pupil and companion of the youthful Rembrandt (1628–1631). Dou is celebrated for the extraordinary finish of his execution, combined, nevertheless, in his finer work, with a certain vigour of accent which his pupils did not possess in the same degree. The school of which he was the acknowledged head included such painters as Frans van Mieris, Slingeland, Schalcken, De Pape, and Van Staveren. In 1901 Dr. W. Martin, of The Hague, published a detailed biography of this master with a *catalogue raisonné* of his works. In collections formed in the eighteenth century and in the earlier years of the nineteenth Gerard Dou is most copiously represented. It is in his small portraits, such as the very attractive one of himself in the National Gallery, and in the numerous studies and portraits of the father and mother of Rembrandt, that he attains to his highest level, though these are less prized by galleries and collectors than the elaborate genre-scenes, of which the "Femme Hydropique" in the Louvre is the most celebrated.

168 A Girl Watering Plants

Gallery XIV

Panel, 12 × 8 (30·5 × 20·4). This picture was formerly catalogued as by Godfried Schalcken, and passed under that name at Bethnal Green, No. 121, as "Candlelight Effect." But it is a version of No. 1,712 in the Dresden Gallery *Die Gärtnerin—Nachtstück*, a signed work by Gerard Dou (Martin, 338). Bought by Williams for Lord Hertford at the sale of the Marquis de Montcalm, Christie's, 4–5 May 1849, No. 103, £52 11s.; "an exquisite work, worthy of G. Dou." De Groot, 209, under Schalcken.

170 A Hermit

Gallery XIV

Panel, rounded top, 12 × 9 (30·5 × 22·9). Signed on the bottom of a sort of basket supporting the book: *G Dou* (the *G* combined with *D*). No. 193 at Bethnal Green, as "A Monk reading by candle-light." Martin 310 and 312*a*; De Groot, 201. In the Inventory of the Elector of Hesse-Cassel's Collection, Schloss Alstadt, 1783, No. 112; enclosed in a case furnished with doors painted with still-life groups (Decamps, II, 226, mentions it there in 1754). *L'Ermite*, bois (30 × 22), in the Paul Périer sale, Paris, 16–17 March 1843, No. 10 (9,000 f.), "from the Galerie de L'Elysée Bourbon" (B.A.A.), was our picture, bought by Lord Hertford (de Ricci).

It was No. 60 in the sale of the Elysée Bourbon (Duchesse de Berry's) Collection, Paris, 4 April 1837, as *L'Ermite en méditation*, bois, cintré, 12×9 pouces; 8,250 f. (B.A.A.) The description



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agrees. The De Berry picture is Smith, Supplement, 39, and De Groot, 24 d., which therefore appears to be identical with De Groot 201. In this picture may be traced a faint echo of Rembrandt's art. It was on Gerard Dou's night-pieces of this kind that the art of Godfried Schaleken was based.

177 A Hermit at Prayer

Gallery XIV

Panel, $15\frac{1}{2} \times 11\frac{1}{4}$ ($39\cdot4 \times 28\cdot5$). Bethnal Green, 125, as "St. Anthony in Prayer." Martin, 23 and 39; De Groot, 18. The chapter in the folio on the table begins: "am funften sont[ag]." Sales: P. C. Hasselaer, Amsterdam, November 28, 1797, No. 1 (1,310 florins); Amsterdam, August 6, 1810, No. 27 (95 florins, Roelfsma). On the back is the number "285" in chalk, and a seal with the arms of Rausch von Traubenberg. In the Alte Pinakothek of Munich (No. 408) is a picture by Gerard Dou, which is as nearly as possible identical with this work in design and rendering. The subject is a favourite with Dou.

JOHN DOWNMAN A.R.A.

British School. Born in 1750, probably at Ruabon, in North Wales; died at Wrexham, in Denbighshire, 24 December 1824. He studied under Benjamin West, and in the Schools of the Royal Academy, of which he became an Associate in 1795. He practised successively at Cambridge, London, Plymouth, Exeter, Chester, and at Wrexham, where he died. Downman, although, like many of his contemporaries, he attempted subjects coming within the category of what was called "high art," is chiefly known by his skilful and charming portraits in crayons slightly heightened with colour, of the class to which the four examples in this collection belong. In these he shows something of the charm and distinction which mark the portraits of Sir Joshua Reynolds, by whose art he was, no doubt, greatly influenced.

751 Portrait of a Young Lady

Gallery XI

Tinted drawing, oval, $8\frac{1}{4} \times 6\frac{1}{2}$ ($21 \times 16\cdot5$). Inscribed to left: *J. D. 1781*. Bethnal Green, 1874 catalogue, 718 or 719, "Portrait of a Lady. Dated 1781."

752 Portrait of a Child

Gallery XI

Tinted drawing, oval, $8\frac{1}{4} \times 6\frac{1}{2}$ (21×16.5). Inscribed to left: *J. D. 1781. Bethnal Green, 1874, 717, "A Little Girl. Dated 1781."*

753 Portrait of a Young Lady

Gallery XI

Tinted drawing, oval, $8\frac{1}{4} \times 6\frac{1}{2}$ (21×16.5). Inscribed to left: *J. Downman: P. 1783. Bethnal Green, 1874, 716, as "Female Portrait. Dated 1783."*

754 Portrait of a Young Lady

Gallery XI

Tinted drawing, oval, $8\frac{1}{4} \times 6\frac{1}{2}$ (21×16.5). Inscribed to left: *J. D. 1781. This appears to have been copied from the original signature, under the mount. Bethnal Green, 1874, 719 or 718, "Portrait of a Lady. Dated 1781." The drawings were originally executed to a rectangular shape, and afterwards mounted as ovals. No. 752 has been retouched in gouache, and the sky stippled, probably by a later hand.*

WILHEM DROST

Dutch School. Years of birth and death unknown. His name has till recently been wrongly given as Cornelis. Pupil of Rembrandt towards the year 1638. Later on he is said to have visited Italy, and to have had close artistic relations at Rome with Jan van der Meer of Utrecht and Karel Loth. There exists considerable confusion as regards the works ascribed to this painter. In the Rijks-Museum at Amsterdam a large canvas "Herodias receiving the Head of St. John the Baptist" is catalogued in the name of Drost; but this picture has by some critics been ascribed to the scarce and imperfectly known Karel Fabritius. In the Picture Gallery, Cassel, is a "Noli Me Tangere" signed "Drost, f." In the Dresden Gallery a "Mercury putting Argus to Sleep" is catalogued as by Jacob van Dorsten, who may, as is suggested, prove to be identical with Drost. A "Bathsheba," signed by Drost, and dated 1654, is now in the Louvre.



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61 Portrait of a Young Woman

Canvas, $24\frac{1}{4} \times 19\frac{1}{4}$ (61.6×48.9). Inscribed to right above the arm: *Rembrant? ft.* There is some abrasion above this, so it is

possible that the original signature has been effaced. Bought by Lord Hertford in May 1872, from Nieuwenhuys for £100 (Note by Sir J. Murray Scott). The attribution to Drost is confirmed by a marked resemblance to the signed work in the Louvre.

JULES DUPRE

French School. Born at Nantes in 1811; died at l'Isle-Adam in October 1889. Inspired by the works of Ruisdael and Hobbema, and also by Constable. He became one of the most remarkable landscape-painters of the so-called "Romantic" School in France.

299 Crossing the Bridge

Gallery XV

Canvas, $18\frac{7}{8} \times 25$ (48×63.5). Inscribed to right below: *Jules Dupré 1838*. Bethnal Green, 595. Exhibited at the Old Masters, 1896. Mr. Spielmann, p. 73, says this is "a scene on the river du



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Pay." *Le Pont* (60×50) was at the D'Aquila sale, Paris, 1868, 15,000 f. (Mireur). The measurements are possibly reversed. An example of the painter's earlier style.

Sir ANTHONY VAN DYCK

Flemish School. Born at Antwerp 22 March 1599; died in London 9 December 1641; buried in Old St. Paul's Cathedral. He was at first the pupil of Hendrik van Balen, then for four years the assistant of Rubens. In 1620–1621 he resided for some months in England, and received a salary of £100 as painter to King James I. On the advice of Rubens he went to Italy in 1621 (or, as some hold, one or even two years later), and worked much at Genoa, Rome and Venice, returning to Antwerp some time previous to 1628. M. Max Rooses has recently brought forward evidence to prove that he returned from Italy a first time in 1622, in consequence of the illness of his father, and then, on the death of the latter, journeyed back again. This would account for the Italian influence already visible in some few works belonging to the first Flemish period. After the Italian sojourn Van Dyck established himself again in Antwerp, painting there a series of vast sacred works for the churches of Flanders, and also a long succession of portraits. In 1632, at the express desire of Charles I, he established himself in England, and almost immediately after his arrival was appointed Principal Painter in Ordinary to their Majesties. He remained in England till his death in 1641, but went for a visit to Antwerp in 1634. In 1639 or 1640 he married Mary Ruthven, granddaughter of the Earl of Gowrie. His career as a painter may be roughly divided into four periods:—The years of youthful work in Antwerp, the Italian period, the second Flemish manner, and the English

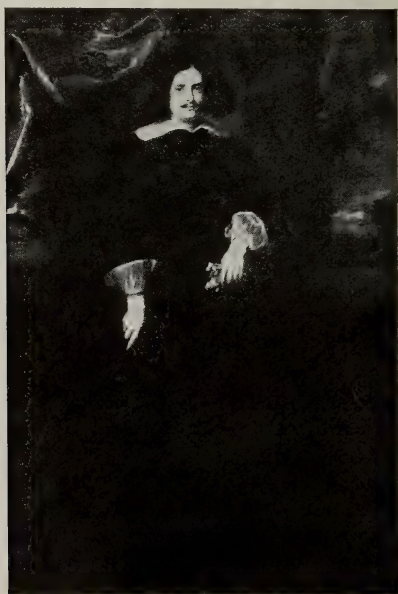
manner. Included in this last division is another subsection, comprising the group of magnificent works produced during the visit to Antwerp in 1634. These are technically in the English style, but are superior to the English portraits of the same late period.

16 Isabella Waerbeke, Wife of Paul de Vos (Gallery XVI)
(Formerly "Portrait of a Flemish Lady")

Canvas, $46\frac{1}{2} \times 36\frac{3}{4}$ (118×93.3). Bethnal Green, 116, as "The Wife of Cornelius de Vos, Painter." This picture is described by an inscription on the back, as "Portrait of the Wife of Simon de Vos, the painter, by Vandyke." But it is identical with Smith, 356, and Supplement, 56; thus described:—

Portrait of the wife of [Paul] de Vos, when about 30 years of age, of a fair complexion and dark hair; she is habited in black figured silk, and a beautiful lace tippet; one hand rests on the arm of the chair in which she is seated, the other is placed in her lap. This is one of the artist's matured productions, painted at a period when fame alone was the object of his portrait. 4 ft. by 3 ft. $1\frac{1}{2}$ in. Canvas.

The portrait of Paul de Vos is Smith, 355, and was, like the former picture, in the Hope and Watson Taylor collections, engraved by Lommelin and etched by Van Dyck and Bolswert. It was burned in 1890 in the Palace of Laeken, near Brussels. A repetition was lent by Sir Edmund Verney to the Grosvenor Gallery Exhibition in 1887. Our picture was in the following sales: Henry Hope, Christie's, 27 June 1816, No. 79, 100 guineas, bought, with *Paul de Vos*, by Lord Yarmouth, afterwards third Marquis of Hertford. He must have sold it, for it appears in the G. W. Taylor sale, Christie's, 13 June 1823, No. 54, 340 guineas (Wells), the *Paul de Vos* going to Baron Stockmar; William Wells of Redleaf, Christie's, 12 May 1848, No. 102, when it was bought by Lord Hertford for £787 10s. Smith says: "A portrait, said to be a likeness of the same person, was sold in the collection of John Knight, Esq., 1819, for 165 guineas." Exhibited at the British Institution, 1822, 1836; No. 8, at Art Treasures Exhibition, Manchester, 1857, Waagen, ii., 158 and Supplement, p. 86.



53 A young Italian Nobleman

Gallery XVI

Canvas, $79\frac{3}{4} \times 52\frac{1}{2}$ ($202\cdot6 \times 133\cdot3$). Bethnal Green, 91, as "Full-length, Male." No. 9 at Art Treasures Exhibition, Manchester, 1857, as "Male Portrait, full-length, standing, in black dress." Mentioned by Waagen, Supplement, p. 86. Mr. Lionel Cust (*Anthony Van Dyck*, 1900, pp. 43 and 245, No. 141) suggests, from a family resemblance to the group in the Scottish National Gallery, that our portrait may represent a member of the Lomellini family. Probably the *Portrait of Gaston, Duke of Orleans*, whole length, in the Henry Hope sale, Christie's, 27 June 1816, No. 84, bought by Lord Yarmouth, afterwards third Marquis of Hertford, for £409 10s.

94 Philippe le Roy, Seigneur de Ravels

Gallery XVI

Canvas, $84 \times 47\frac{1}{2}$ ($213\cdot4 \times 120\cdot7$). Inscribed at the bottom of the canvas: *A. VAN DYCK . F.*; at the top: *ÆTATIS SVÆ | 34 A° 1630*. This is one of the relatively few pictures signed by the artist. Bethnal Green, 63. Smith, 369, thus described:—



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A full-length portrait of the Chevalier Roy, Counsellor to Prince Ferdinand, Governor of the Low Countries, etc., etc. He appears to be about 40 years of age, and his fine expressive countenance is seen in a three-quarter view, with dark hair, a tuft of beard, and mustachios; his dress is composed of a black silk vest with slashed sleeves, a pendent frill and ruffles, and a full mantle over his left shoulder; he is represented standing erect, with the left hand on the hilt of his sword and caressing a greyhound with the other. Signed: *A. V. Dyck*. A portrait of this gentleman is etched in an oval by Van Dyck, and engraved half-length by P. Pontius. 6 ft. 8 in. by 3 ft. 11 in. Canvas. Collection of M. Stier[s] d'Aertselaer, Antwerp, 1822, 5,200 florins and 10 per cent. opgelt, 5,720 florins (£515). Since purchased with 370 [our 79] at £1,500 by the Prince of Orange [afterwards William II], in whose collection they now [1831] are.

Bought by Mawson for Lord Hertford at the sale of William II of Holland, The Hague, 12 August 1850, lot 71, along with our No. 79 (lot 72), for 63,600 florins (B.A.A.) Mentioned by Waagen, ii. 157. No. 6, at Manchester Art Treasures Exhibition, 1857. R.A., 1888. There is a repetition, half length, in the Imperial Gallery, Vienna, and another in the Duke of Bedford's Collection at Woburn (Cust, *Anthony Van Dyck*, 1890, p. 256, No. 64). Mr. W. Roberts has kindly communicated the following description of a drawing of the subject, from the sale of Henri Duval, of Liège (G. F. Muller & Co.), at Amsterdam, June 22-23, 1910, Lot 106 :—

"A. Van Dyck. *Portrait de Philippe le Roy, Seigneur de Ravels*. A mi-corps, de trois quarts à gauche, regardant le spectateur, la main gauche tient la poignée de son épée. Pierre noir, 26 × 19 c. Très beau et important dessin, provenant de la collection Mariette." A note of the editors of the "Abecédaire" states that Mariette had a sketch of the head of Philippe le Roy in black chalk, No. 905 of his catalogue, bought for 48 livres by S. Hubert. Mariette states that the engraved half-length portrait was begun by L. Vorsterman, and finished by Paul Pontius.

Our portrait and its companion are among the masterpieces of Van Dyck's second Flemish period.

79 The Wife of Philippe le Roy

Gallery XVI

Canvas, $83\frac{3}{4} \times 47\frac{3}{4}$ (212·7 × 121·3). Inscribed at top to right: *ÆT. SVÆ 16. A. 1631*. Bethnal Green, 59. Smith, 370, thus described :—

The companion [of 369 above], a full-length Portrait of the Chevalier's Wife, a lady about twenty-seven years of age, fair complexion and round face, seen in a three-quarter view, light hair, dressed in bushy curls and decked with a feather; she is attired in a black striped silk robe with full sleeve, girt round the arms with white ribands; a double lace frill covers the neck and shoulders, and a triple collar of pearls and a plated brooch adorn her bosom; the left hand holds a fan of feathers, and the right is placed on the waist; a little dog is playing at her feet. 6 ft. 8 in. by 3 ft. 11 in. These portraits were painted about the year 1628; they are of the highest excellence and beauty, in the artist's Flemish manner. Collection of Mr. Stier[s] d'Aertselaer, 1822, 6,000 florins, and 10 per cent. (£594). Purchased with 369 [our No. 94] at £1,500 by the Prince of Orange [afterwards William II], in whose collection they now [1831] are.

Etched by Gaujean in Guiffrey's *Sir Anthony Van Dyck, his Life and Work*, English translation, 1896. M. Guiffrey says, p. 146, that the lady was in 1631 only 16 and newly married. Van Dyck was an intimate friend of the husband. Another version was in Lord C. Townshend's sale, 1854 (£131, Smith).

85 The Artist as the Shepherd Paris

Gallery XVI

Canvas, $40 \times 34\frac{1}{2}$ (101·6 × 87·6). Bethnal Green, 117, as "A Male Figure, called Paris," with note: "This picture has been engraved by Schiavonetti with the above title." Smith, 359, thus described :—

Portrait of the Artist, when about twenty-seven years of age, represented in the character of Paris. The face is seen in a three-quarter view, looking towards the left shoulder, which is bare, and the arm on that side is raised across the breast; the rest of the body is covered with a loose mantle, from under which the right hand appears, holding the apple of discord. The figure is seen to the knees. An exceedingly fine picture. 3 ft. 3 in. by 2 ft. 10 in. Canvas. Engraved by Schiavonetti. [The engraving is No. 3, in Foster's British Gallery, 1807. The picture had then "been a considerable time in

Mr. Hope's Collection." Collection of Henry Hope, 1816, 360 guineas, now worth double that sum. Exhibited in the British Gallery in 1818. Now [1831] in the collection of the [third] Marquis of Hertford.

Redford, i. 117, says that at the Henry Hope sale, Christie's, June 27-30, 1816, this picture was sold to Lord Yarmouth "for the Prince Regent," but this is doubtless a mistake. It was bought by



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Lord Yarmouth, No. 88, for £378. He bequeathed it, however, to George IV. "as a mark of his humble attachment." The King predeceased him. Cust, pp. 46 and 241, suggests that this may be the "Donna Bruna" as "Paris," painted for Sir Kenelm Digby, mentioned by Bellori; but the picture described by Bellori is a *Pallas* in armour and helmet (Waagen, iii., 191, in Mr. Harford's Collection). It may well be, however, the picture mentioned by Descamps (*Vie des Peintres flamands*, 1754, II. 23): "Chez M. le Marquis de Voyer, le Berger Paris." Of the Italian period, under the direct influence of Titian.

After Van Dyck

112 King Charles I

Canvas, $47\frac{3}{4} \times 37\frac{5}{8}$ ($121\cdot3 \times 95\cdot5$). Waagen, Supplement, p. 87, says that this picture and its pendant, No. 118, were inherited by Lord Hertford from his father, the third Marquis. It is possible they go still farther back as family possessions.

After Van Dyck

118 Queen Henrietta Maria

Canvas, 48×38 ($121\cdot8 \times 96\cdot5$).

After Van Dyck

123 The Virgin and Child.

Gallery XVII

Canvas, $41\frac{3}{4} \times 32\frac{1}{4}$ ($106 \times 81\cdot9$). Bethnal Green, 96. From the Cardinal Fesch sale, April 7, 1845, No. 65, £420 (Note by Sir J. Murray Scott). The original is at Buckingham Palace; another copy of it is at Hampton Court.

ALLART VAN EVERDINGEN

Dutch School. Born in 1621, at Alkmaar; died at Amsterdam 8 November 1675. Younger brother of Cæsar van Everdingen; pupil of Roelant Savery at Utrecht, and of P. Modyn at Haarlem. He travelled between 1640 and 1644 in Norway, lived between 1645 and 1652 at Haarlem, and later on was domiciled at Amsterdam. Everdingen's picturesque renderings of Norwegian scenery, with its foaming cascades, inspired Jacob van Ruisdael, who is believed never to have seen that country.

113 Landscape with Waterfall

Gallery XVII

Canvas, $31\frac{1}{8} \times 25\frac{3}{8}$ (79 × 64·5). Bethnal Green, 102, as "Landscape." Bought by Sir Richard Wallace from Nieuwenhuys, February, 1872, for £200 (Note by Sir J. Murray Scott).



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HANS EWORTH (OR JAN EUWOUTS)

Flemish School. Born in Antwerp; flourished 1540–1574. Mr. Lionel Cust, in the Annual Volume of the Walpole Society for 1912–13, has, with a high degree of probability, included our portrait, No. 535, among the works of this Antwerp painter, employed from about 1543 for many years in England. He has been known hitherto by the monogram **HE**, which appears on numerous portraits in English collections, and was once thought to stand for Lucas d'Heere. But in an inventory of pictures and other property of John, Lord Lumley, dated 1590, several portraits are ascribed to "Haunce Eworth," and another of the group bears the monogram **HE**. There is further evidence to confirm the identification thus suggested. It appears from the inventory that "Eworth" was a Netherlander. Now in the list of members of the Guild of St. Luke at Antwerp one Jan Eeuwouts occurs as freeman of the Guild in 1540. The same name appears in various transformations in London parish assessments from 1549 to 1571; in the latest he is described as "Hans Heward" and "Haunce Evance, pictorer, a denizen, borne in Anwarpe (Antwerp), came into the realm about xxviiij yeres past, Douch j." Mr. Barclay Squire has traced

him later still, employed by the Office of the Revels up to 1574. The general character of his portraits suggests the influence of Antonio Moro, but certain symbolical and allegorical pieces recall the Italianised School of Fontainebleau. In the article referred to will be found reproductions of a large number of signed portraits and of others that may reasonably be grouped with them.

535 Portrait of an English Nobleman

Gallery XVII

(Formerly catalogued under Flemish (or English) School, 16th Century)

Panel, $33\frac{3}{4} \times 24\frac{1}{4}$ ($85\cdot7 \times 61\cdot5$). Inscribed under coronet: *ÆTATIS 54 | 1572 | Robertus Co: Leicestria.* Bethnal Green, 94, as "Robert Dudley, Earl of Leicester," ascribed to Sir Antonio More. In the Inventory of the Collection ascribed to Pourbus.



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On the evidence of the inscription, which appears, however, to be partly of later date—the genuine portion being the "Ætatis 54, 1572"—the portrait has been described as that of Robert Dudley, Earl of Leicester. Elizabeth's favourite, born in 1531 or 1532, would in the year 1572 have been not 54, but 41 or 40. A paper removed from the back bears an inscription too faint to decipher.

JEAN-BAPTISTE FAUVELET

French School. Born at Bordeaux in 1819; died 1890. A follower of Meissonier, he often chose for representation subjects similar to those of his master, and executed them with remarkable skill. In the Museum of the Luxembourg is a small canvas, "Ascanio," by this painter.

374 Pheasants

Panel, $6\frac{1}{8} \times 8\frac{1}{4}$ ($15\cdot5 \times 20\cdot9$). Signed to left: *Fauvelet*. Bethnal Green, 524. Probably *Faisan doré*, No. 254, in sale of Comte de Pourtalès, Paris, 27 March 1865 (bois, 16×21 c.), 520 f. (B.A.A.)

FERRARESE SCHOOL (15TH CENTURY)**536 The Annunciation**

Gallery III

Plaster, two pictures, each $17 \times 5\frac{1}{4}$ (43.2×13.3). These pieces appear in the Inventory of the Collection as by Girolamo Benaglio, who was a fifteenth century painter of Verona. An altar-piece dated



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1487 and several panels by him are in the Verona Gallery. It looks as if the two panels were fragments of a single composition, of which the middle has been lost.

539 Portrait of an Italian Gentleman

Gallery III

Panel, 14×10 (35.5×25.4). This is apparently the *Portrait of a Cardinal in a carved frame*, by Giuliano Pesello, in the Inventory of the Collection. Giuliano Gionochi, called Pesello (1367–1446), was a Florentine sculptor and architect, who occasionally painted. Possibly his grandson Francesco was intended. Perhaps “Un portrait italien sur bois” (290 f.), bought by Nieuwerkerke, 10 March 1866, from the firm of Malinet, and sold to Lord Hertford; but this was more probably one of the portraits of the North Italian



539

School, Nos. 541 and 542. Written in pencil at the back is “Leonello Duca d’Urbino | figlio di Guido Baldo.” But there was no Duke of Urbino or son of Guidobaldo of that name. The style is that of the Ferrarese master, Francesco Cossa, but the modelling appears too weak for his own hand. Dr. Gustavo Frizzoni, of Milan, has put forward the name of the Veronese painter Bonsignori as the author of this portrait, which is, however, far less incisive in style and character than are his best works, such as the “Portrait of a Venetian Senator” in the National Gallery.

ANTHONY VANDYKE COPLEY FIELDING

British School. Born at East Sowerby in 1788; died at Worthing 3 March 1855. Developed under the influence of John Varley. Associate of the Royal Society of Painters in Water-colours in 1810, a full member in 1812, and President in 1847. Best known for his inky storms at sea with contrasts of livid light, and the Sussex Downs half-veiled in sunlit mist.

690 Langdale Pikes, Westmorland

Water-colour, $18 \times 24\frac{1}{8}$ ($45\cdot7 \times 61\cdot3$). Inscribed at bottom of drawing: *Copley Fielding 1839*. Bethnal Green, 602, as "A Landscape." A picture with this title fetched £367 10s. at the E. Bicknell sale, Christie's, 29 April 1863, and was doubtless bought, with the other four water-colours, for Lord Hertford. Another "Langdale Pikes," 20×28 , fetched £86 2s. in the L. B. Mozley sale of the same year.

691 Bridlington Harbour

Water-colour, $18\frac{1}{2} \times 30\frac{3}{4}$ ($47 \times 78\cdot1$). Inscribed to left below: *Copley Fielding 1837*. No. 604, "Making for Harbour," Bethnal Green. Bought by Wells for Lord Hertford at E. Bicknell sale,



691

Christie's, 29 April 1863, No. 108, for £556 10s. Bought by Mr. Bicknell from the Artist. Mentioned by Waagen, ii., 351, in Mr. Bicknell's collection, as *Burlington Quay*.

715 Crowborough Hill, Sussex

Water-colour, $16\frac{1}{2} \times 23\frac{3}{8}$ ($41\cdot9 \times 59\cdot4$). Inscribed in lower right corner: *Copley Fielding 1838*. No. 651, "Weald of Sussex," at Bethnal Green. Bought by Wells for Lord Hertford at E. Bicknell sale, Christie's, 29 April 1863, No. 266, for £798. Bought by Mr. Bicknell from the artist.

716 Loch Katrine

Water-colour, 12×16 ($30\cdot5 \times 40\cdot6$). Inscribed in lower left corner: *Copley Fielding 1839*. No. 655, "Scottish Lake," at Bethnal Green. Bought by Wells for Lord Hertford at E. Bicknell sale, Christie's, 29 April 1863, No. 128, £273. Bought by Mr. Bicknell from the artist.

718 Traeth Mawr, North Wales

Water-colour, $16\frac{5}{8} \times 23\frac{3}{8}$ ($42\cdot2 \times 59\cdot4$). Inscribed in lower left corner: *Copley Fielding 1838*. No. 647, "View in the Highlands," Bethnal Green. Bought by Wells for Lord Hertford at E. Bicknell sale, Christie's, 29 April 1863, No. 126, for £441. Bought by Mr. Bicknell from the artist.

FLEMISH SCHOOL

(SECOND HALF OF 15TH CENTURY)



528

528 St. Michael

Gallery III

Panel, $14\frac{5}{8} \times 6\frac{3}{8}$ (37.1×16.2). In the Inventory as *A Saint with a drawn Sword*, by T. Stuerbout, i.e. Thierry or Dirk Bouts (1400–1475; born in Haarlem, worked in Louvain).

548 The Virgin and Child

Gallery III

Panel, $7\frac{5}{8} \times 5\frac{1}{8}$ (19.3×13). The style is a subsequent development of that of Roger van der Weyden, though the period is



548

much later than his. Dr. Max Friedländer has ascribed this little panel to the "Master of the Magdalen-Legend." It belongs to the last years of the fifteenth or the first of the sixteenth century.

FLEMISH (OR ENGLISH) SCHOOL

(16TH CENTURY)

534 Supposed Portrait of Ambrose Dudley, Earl of Warwick

Gallery XVII

Panel, $35\frac{1}{2} \times 27\frac{5}{8}$ (90.2×70.2). Bethnal Green, 95, as "Ambrose Dudley, Earl of Warwick," ascribed to Frans Pourbus. The same ascription is in the Inventory of the Collection. The style approaches more nearly to that of Frans Floris and Lucas de Heere. It is possible, however, that we may have here the work of an English painter under Netherlandish influence, or of a Netherlander

painting in England. Ambrose Dudley (1528 ? 1590) was third son of the Duke of Northumberland, and brother to Robert, Earl of Leicester, whose portrait in the National Gallery closely resembles No. 534.



534

GOVERT FLINCK

Dutch School. Born 25 January 1615, at Cleves; died 2 February 1660, at Amsterdam. Pupil at Leeuwarde of Lambert Jacobz, then at Amsterdam of Rembrandt. Flinck became one of the ablest painters of the Rembrandt school, and his pictures were not infrequently, in former days, mistaken for those of his master. He worked for Frederick William, Elector of Brandenburg, and for Prince John Maurice of Nassau, but had his chief domicile at Amsterdam. He is liberally represented in the Rijks-Museum.



78

78 Portrait of a Young Woman

Canvas, oval, 31×25 ($78 \cdot 7 \times 63 \cdot 5$). There has possibly been a signature above the left shoulder.

FLORENTINE SCHOOL

(14TH CENTURY)

549 The Nativity

Gallery III

Panel, 5 × 4 (12·7 × 10·2).

This seems to be the fragmentary wing of a triptych. On the back is part of the figure of a saint or martyr, holding a palm-branch. Dr. Siren has pointed out that there is a strong resemblance to the works of Bernardo Daddi.

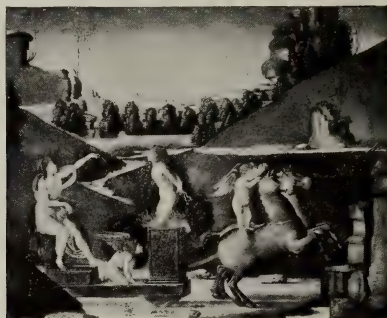
(LATE 15TH CENTURY)

556 A Triumph

Gallery III

(Formerly "The Triumph of Venus")

Panel, 24 × 29 $\frac{1}{4}$ (61 × 74·3). In the Inventory of the Collection as *Venus in a Chariot* by Piero di Cosimo. The name of his master, Cosimo Rosselli, has also been suggested, but the picture is a mere shop-piece. Compare the somewhat similar "Combat of Love and Chastity," No. 1196, in the National Gallery, which shows more finish of execution and a landscape background of a different type. The composition of our picture is exactly the same as that on



556

the reverse of a bronze medal ascribed to Bertoldo di Giovanni, except that in the medal are two men at the horses' heads. There is an "Allegory of Despised Love" by the same hand in the collection of Mr. Otto Beit at Tewin Water. (See Portfolio of Arundel Club for 1909.) The picture has hitherto been entitled *The Triumph of Venus*, but the figure of Love is bound and committed to the flames. It is, therefore, more probably a *Triumph of Chastity*.

768 Virgin and Child.

Gallery III

Panel (circular) 6 (15·5). On the back is written "Ghirlandaio."

VINCENZO FOPPA

Milanese School. Born, probably at Brescia, 14—(?); died there after 1515 (?). He is said to have studied in the school of Squarcione at Padua, and he shows certain affinities to that school, although he cannot be said to have actually belonged to it. He developed a very personal style, and must be looked upon as the founder of the true Milanese School of the later fifteenth century, afterwards completely overshadowed and transformed by Leonardo da Vinci. Probably the earliest extant work of the master is the naïve and beautiful "Virgin and Child with Angels" in the collection of Cav. Aldo Nosedà at Milan. In Foppa's first picture with a date, the small "Crucifixion" (1456) in the Carrara Gallery at Bergamo, painted to some extent under the influence of Jacopo Bellini, he is seen to have reached a degree of excellence which he never surpassed. Most of his frescoes have disappeared; but some

admirable fragments and detached subjects are preserved in the galleries of the Brera and the Castello Sforzesco of Milan respectively. To him and his scholars may be ascribed the "Four Doctors of the Church" and some other frescoes among those adorning the apsidal chapel in S. Eustorgio at Milan. Among the most important altar-pieces from his hand is the "Adoration of the Magi" in the National Gallery (long ascribed to Bramantino); the great "Pietà" in the Kaiser-Friedrich-Museum; the polyptych in the Brera; the elaborate polyptych in S. Maria di Castello at Savona, executed with the collaboration of Brea di Nizza; and the "Martyrdom of St. Sebastian" in the Castello Sforzesco, greatly inferior to the fresco by Foppa of the same subject in the Brera.

538 A Boy Reading, known as The Youthful Gian Galeazzo Sforza reading Cicero Gallery III

Fresco on plaster, $37\frac{5}{8} \times 51\frac{3}{4}$ ($95\cdot7 \times 131\cdot5$). On the panel to the left of the child is inscribed: M. T. CICERO. This charming work was originally catalogued as by Bramantino, but further study of its style and history confirms the attribution to Foppa in Eugène Müntz's *Leonardo da Vinci*. The modelling of the head, the treatment of the architecture and landscape are points which strongly recall his style. The fresco escaped the destruction of the palace in the Via de' Bossi at Milan (Banco Mediceo), was cut from the wall (not transferred to



538

canvas) and passed into the hands of a collector in Paris, said by Signor Frizzoni to be the Vicomte de Tauzia. In that case it was no doubt purchased from him by Sir Richard Wallace with the Beccafumi, No. 525, in 1872. A full study of the history of this piece will be found in *Vincenzo Foppa*, 1909, by Constance J. Ffoulkes and R. Maiocchi. The Banco Mediceo was built and decorated by Cosimo de' Medici on the site of a house given him by Francesco Sforza in 1455; it is described by Filarete, *Trattato* (1460-4, last chapter), and was not finished till 1460. Foppa was commissioned to execute frescoes and carried out the "Image of Trajan," about 1463, for which a drawing exists. Our fresco was in another part of the building and probably a good deal later. It is doubtless the subject referred to by De Pagave in his description of the palace in 1808. He says there is only one fresco in the cortile, which might be the remains of the original decorations, or "of paintings ordered by Michelozzo," who was credited with the architecture.

It represents a business man in his office sitting astride, and apparently reading, though whether a letter or a book is not clear; and this painting shows that Cosimo had his bank here as stated by Vasari.

Cassina ("Fabbriche di Milano"), writing in 1840, also refers to this as the sole surviving fresco in the courtyard, and it was still

existing in 1862, when it was mentioned by Mongeri as a youth seated surrounded by books, commonly called Pico della Mirandola, though it might also, he thought, be a figure having some reference to the bank (*Perseveranza*, 5 December 1862). Here Mongeri evidently adopted De Pagave's view that it must represent "a business man" connected with the bank. The fresco was high up, and probably dusty, so that the discrepancy in the description is explained. Further evidence is the article and reconstruction by Signor Caravati in *Arte Decorativa*, 1895, pp. 21-31. The material for this was sketches made, at the time the fresco was removed, by Professor Bertini, and information from him transmitted by Professor Pogliaghi. In the reconstruction of the cortile of the palace there appears on the outer side of the parapet over the arcade a version of our subject, differing in details and reversed; but our fresco is reproduced below, without comment. The reconstruction was the work of pupils from notes and sketches—a fact which accounts for these discrepancies. Our fresco was, no doubt, originally one of a series. Filarete speaks of a projected series of the Cardinal Virtues on this parapet, but it is not one of them. Miss Ffoulkes remarks that there is no more authority for the present title than for the earlier one *Pico della Mirandola*, which arose naturally from a picture of a young child studying. The "reading Cicero" comes from the inscription, and the "Gian Galeazzo Sforza" probably from the erroneous idea that when Lorenzo the Magnificent disposed of the bank it was sold to Lodovico Sforza. She overlooked, however, the fact that Filarete says—

Thus he [Foppa] is to paint all this part with figures, with the effigies of Roman Emperors, eight in number, and with the portraits of the Duke Francesco Sforza, of his illustrious consort and their sons.

It is true that "all this part" means a different part of the building; but the scheme may have been altered; it is just possible, therefore, that this is one of the Sforzas, whether or not Gian Galeazzo; but it is more likely that it is emblematic of education or eloquence; it recalls illustrations of lecture-rooms in early printed Venetian books. The background, Miss Ffoulkes suggests, may represent the garden of the palace. If the child is Gian Galeazzo, the latest date for the fresco is 1481, for he was born in 1469. He succeeded his father Galeazzo Maria (for whom see under Cristoforo de Predis, No. 759) under the regency of his mother, Bona of Savoy, but she was supplanted by his uncle, Lodovico the Moor. He married Isabella of Aragon, granddaughter of the King of Naples; he is supposed to have been poisoned by the Regent. In an appendix Mrs. Herringham carefully describes the condition of the fresco, which is remarkably good, considering its age and exposure. She notes that it is fine work of the best quality on rough plaster, that the hand on the book is much damaged, and the outlines of the right hand blurred, with an injury to the first finger.

JEAN HONORÉ FRAGONARD

French School. Born at Grasse in 1732; died in Paris 22 August, 1806. Pupil for a few months of Chardin, then of Boucher. Having carried off the Prix de Rome in 1752, he proceeded to Italy, and there studied the masters of the seventeenth and eighteenth centuries, above all Tiepolo. He travelled through Southern Italy and Sicily with the Abbé de Saint-Non and the painter Hubert Robert, drawing all the sites and monuments as he went. Saint-Non afterwards etched many of these subjects, and published them

as "Voyages de Naples et de Sicile." Fragonard on his return made a success with his vast canvas, "Le grand prêtre Corésus se sacrifie pour sauver Callirrhoé," at the Salon of 1765, and now in the Louvre; but returned no more to this style of composition. He identified himself with a brilliant and audacious phase of gallant and sentimental genre, illustrative of the eighteenth century and its manners, and by the masterly frankness of his execution as well as by the spontaneity and passion of his mode of conception, easily obtained pardon for any overboldness of which he might be guilty. Edmund and Jules de Goncourt have, not without reason, styled Watteau and Fragonard the only two poet-painters in the French School of the eighteenth century. Like Greuze, Houdon, and many other artists of this late period in the eighteenth century, the master had to endure comparative oblivion and an approach to absolute want during the last years of his career. His chief works are in the Wallace Collection, the Louvre, in the Hermitage of St. Petersburg, at the Banque de France, where is the large "Foire de St. Cloud"; and, since the sale of M. Jacques Doucet's Collection, in those of the late Léopold Goldschmidt, the late Camille Groult, the Comtesse de Béarn, and the late Baron de Schlichting; and in that of Mr. Pierpont Morgan, who possessed the famous decorative canvasses from the Villa Malvilain at Grasse. These had been painted for, but were finally declined by, Madame Du Barry. They were taken by Fragonard many years later (about 1795) to Grasse, there completed and added to, and then presented by the master to his friend and host, M. Maubert. The National Gallery has, with the Salting Bequest, acquired a brilliant little sketch-like Fragonard, "The Happy Mother." Fragonard also painted in miniature, preserving his breadth and ease of style. (*See Catalogue of Furniture, &c., Gallery XI., Case B, No. 183.*) His drawings are among the most coveted possessions of the collector.

379 The Gardens of the Villa d'Este at Tivoli Gallery XVIII
(Formerly "The Gardens of a Roman Villa")

Canvas, $14 \times 17\frac{3}{4}$ (35.6×45). Bethnal Green, 481, as "Garden of the Château de Fontainebleau." A drawing by Fragonard of



379

the subject was in the collection of M. Jacques Doucet, dispersed in 1912; reproduced in *Les Arts*, No. 36, p. 14. It was etched by Fragonard's companion at Tivoli, the Abbé de Saint-Non, as "Le Petit Parc." Fragonard, Hubert Robert, and Saint-Non lived for a summer at Tivoli.

382 The Souvenir (Le Souvenir or Le Chiffre d'Amour)

Gallery XVIII

(Formerly "A Lady Carving Her Name")

Panel, $9\frac{5}{8} \times 7\frac{3}{8}$ (24·5 × 18·7). Signed on stone bench: *fragonard*. Bethnal Green, 570. The lady has actually carved the



382

letter S, or possibly the *f* of Fragonard's signature. Bought by Lord Hertford at the sale of the Duc de Morny, Paris, 31 May 1865, No. 99, for 35,000 f.

It is thus described:—

Le Souvenir. Une jeune femme grave un chiffre sur le tronc d'un arbre. Son mantelet est disposé sur un banc de pierre, où se tient assis un petit chien. Une lettre ouverte est tombée à terre. Gravé par [Nicolas] Delaunay. Bois, 25 × 16 (B.A.A.)

394 The Fountain of Love (La Fontaine d'Amour) XVIII

Canvas, $24\frac{1}{4} \times 20\frac{1}{4}$ (61·6 × 51·4). Signed in lower right corner:



394

Fragonard. Bethnal Green, 344, as "The Fountain of Pleasure." Bought by Lord Hertford at the Demidoff di San Donato sale, Paris, March 1870, No. 106, for 31,500 f. Previous sales: Duclos-Dufresnoy, 1795, and Villemot, 1807. A smaller repetition appears in the sale lists, and is now in the collection of Mme. Paillard. Engraved by N. F. Regnault. A version was in the J. R. Hollond sale, Christie's, 11 April 1913, No. 50; it is now in America. In this picture Fragonard anticipates Prud'hon.

404 **The Schoolmistress**

Gallery XVIII

Canvas, $10\frac{1}{2} \times 14$ ($26\cdot7 \times 35\cdot7$). Prettily signed with the alphabet on the blackboard: *A B C D E Fragonard*. No. 445 at Bethnal Green. Bought by Lord Hertford at the Perregaux sale, Paris, 1841, for 385 f. Another version, oval, with considerable variations, was engraved by N. de Launay as "Dites donc, s'il vous plaît."



404

This appears in the Muhlbacher sale, Paris, 13-15 May 1907, No. 25, 28×37 c.; a study for it, from the De Goncourt Collection, was sold in Paris in 1897. There is a tradition that the painter's son Alexandre was the child in the picture; in that case it was painted after 1780 (Lady Dilke, *French Painters of the 18th Century*, ii., 68).

412 **Portrait of a Boy as Pierrot**

Gallery XVIII

(Formerly "The Fair-haired Child—L'Enfant Blond")



412

Canvas, $23\frac{1}{2} \times 19\frac{1}{2}$ ($59\cdot7 \times 49\cdot5$). Sir John Murray Scott's note on this picture is: "Pierrot. From collection of Mr. C. Cope. Bought at Christie's, through C. Davis, for £913 10s." The picture was sold

as a Boucher, "Portrait of a Boy as Pierrot," No. 34, 8 June 1872. It was formerly called in the catalogue of this Collection "The Fair-haired Child (L'Enfant Blond)," but "L'Enfant Blond" was in the Walferdin sale in 1880, and is in the collection of the Princesse de Poix (née De Courval). It was etched by Janzinski for De Portalis's *Fragonard*. Our picture is described in the Inventory of the Collection as "A Youth in white hat and dress, holding some Flowers."

430 The Swing (*Les Hazards heureux de l'Escarpolette*) XIX

Canvas, $31\frac{1}{8} \times 25\frac{3}{8}$ (81×64.5). Bought by Lord Hertford at the sale of the Duc de Morny, Paris, 31 May 1865, No. 98, 30,200 f. (B.A.A.) From the collection of Baron de St. Julien, 1788, for whom it was painted in 1768 or 1769, according to Baron Roger de Portalis; more recently stated to have been painted in 1766. From a passage in the *Journal et Mémoires* of Collé, 1748-72, it appears that the subject was first proposed to Doyen:—

"Croit-on," me disait Doyen, "que peu de jours après l'exposition au Salon de mon tableau de Ste. Geneviève des Ardents, un homme de la Cour [Le Baron de St. Julien, for whom Fragonard painted also *La Main Chaude* and *Le Cheval Fondu*] m'a envoyé chercher pour m'en commander un dans le genre que je vais vous dire. Ce Seigneur était à sa petite maison avec sa maîtresse lorsque je me présentai à lui pour savoir ce qu'il me voulait. Il m'accablait d'abord de politesses et d'éloges, et finit par m'avouer qu'il se mourrait d'envie d'avoir de ma façon, le tableau dont il allait me tracer l'idée. 'Je désirerais,' continua-t-il, 'que vous peignissiez Madame (en me montrant sa maîtresse) sur une escarpolette qu'un évêque mettrait en branle. Vous me placerez, moi, que je sois à portée de voir les jambes de cette belle enfant.' . . . J'avoue," me dit Doyen, "que cette proposition, à laquelle je n'aurais jamais dû m'attendre, vu la nature du tableau d'où il partait pour me la faire, me confondit et me pétrifia d'abord. Je me remis pourtant assez pour lui dire presque sur le champ: 'Ah! Monsieur, il faut ajouter au fond de l'idée de votre tableau, en faisant voler en l'air les pantoufles de Madame et que les amours les retiennent.'—Mais comme j'étais bien éloigné de vouloir traiter un pareil sujet, si opposé au genre dans lequel je travaille, j'ai adressé ce Seigneur à M. Fagonat [sic] qui l'a entrepris et fait actuellement cet ouvrage singulier."



430

A picture, called "La Balançoire," was in the sale of the Marquis Cypierre, 1845 (751 f.). A repetition of our picture, of less merit, belongs to Baron Edmond de Rothschild; a smaller one is now in

the collection of the Duc de Polignac (*see* Virgile Josz, *Fragonard*). Another "Escarpolette" by Fragonard, different in conception and design, was in the Rodolphe Kann collection, and is now in that of the Comtesse de Béarn. The romantic and ornate character of this last suggests some scene in a ballet of the period. Our picture was engraved by Nicolas Delaunay.

455 A Young Scholar

Gallery XX

(Formerly "Study of a Young Girl")

Canvas, $17 \times 14\frac{1}{2}$ ($43 \cdot 2 \times 36 \cdot 8$). Signed on book in right corner : *frago*, with marks following that may be the continuation of the name. Presumably 491, "A Young Scholar," at Bethnal Green.



455

In previous editions this title was identified with No. 412; and Lady Dilke gives No. 491 at Bethnal Green as *Le Jeune Ecolier*. But No. 455 appears in the Inventory under the title now restored.

483 Cupids at Play (Amours Folâtrant)

Staircase

(Formerly "Cupids Sporting")

Canvas, $37\frac{1}{4} \times 55\frac{3}{4}$ ($94 \cdot 6 \times 141 \cdot 7$). Lady Dilke gives the title as *Amours Joueurs*. Nos. 483 and 488 were at one time ascribed to Boucher, "the imprint of whose style they bear, although with unmistakable differences, both in the type of the Amorini and in the colouring, which, as is generally the case in Fragonard's decorative work, is more vaporious, and of a more silvery transparency" (Sir Claude Phillips). They are so close, however, to the manner of Boucher that some doubt must attach to this attribution.



483



488

488 Cupids Asleep (Amours Endormis)

Staircase

(Formerly "Cupids Reposing")

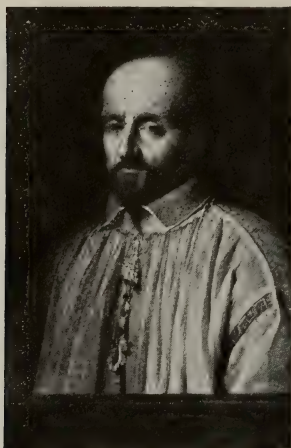
Canvas, $37\frac{3}{8} \times 55$ ($95 \times 139 \cdot 7$). At the sale of the Marquis de la Roche, 1873, was "Amours endormis sur des Roses" (3,320 f.), but described as a grisaille. De Portalis mentions a picture of this title at the Exposition Alsatiens-Lorrains in 1874, but it does not appear in the Catalogue.

FRANS FRANCKEN THE YOUNGER

[See under Neeffs, Peter, No. 152]

FRENCH SCHOOL

(17TH CENTURY)



645

645 Jean du Verger de Hauranne, Abbé de St. Cyran XI

Canvas, $6\frac{1}{2} \times 4\frac{1}{4}$ ($16 \cdot 5 \times 10 \cdot 8$). Inscribed at bottom: *M^{re} JEAN · DV VERGER DE HAVRANNE | ABBÉ de St Cyran decedé l' 11 d'oct^{re} 1643 agé de | 62 ans.* A portrait of "Duvergier de Hauranne, abbé de St. Cyran" appears at the following sales:—Madame Craufurt, 1834 (400 f.); Prince Paul de Wurtemberg, 1852 (600 f.); Marcille, 1857 (821 f.). Reduction of a life-size portrait in the Gallery of Rouen, in the manner of Philippe de Champaigne, but catalogued "École Française, XVII Siècle." A more elaborate portrait by Philippe de Champaigne is No. 1821 in the Museum of Versailles, and there is a drawing from memory by Du Monstier, No. 2089 in the Louvre. Jean du Verger de Hauranne, Abbé of St. Cyran (1581–1643) was a friend of Jansen, and the father of the Jansenist movement in France.

(18TH OR EARLY 19TH CENTURY)

599 The Prince de Ligne

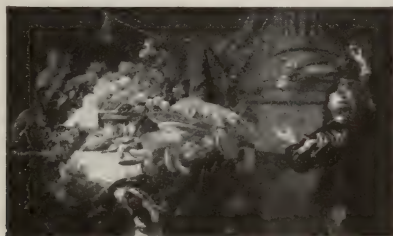
Gallery X

Canvas, $7\frac{1}{2} \times 5\frac{3}{4}$ ($19 \cdot 1 \times 14 \cdot 6$). No. 16 at Bethnal Green, as "Prince de Ligne, a Sketch, by artist unknown." Ostensibly the sketch for a larger portrait, painted by a French artist of the second half of the eighteenth century; more probably a nineteenth century adaptation. An inscription on the back runs: "Le Prince de Ligne. Esquisse peinte au Château de Belœil par []" The name (formerly read as "Greuze," but illegible) has been obliterated and "Gainsborough" substituted. Charles Joseph, Prince de Ligne (1735–1814), fought on the Austrian side in the Seven Years' War, became a Field Marshal, and the friend of Joseph II, and later of

Catherine II of Russia. His later years were given to vast literary labours, on military and other subjects. The Château of Belœil, near Mons, was his seat.

JAN FYT

Flemish School. Born at Antwerp in March 1611; died there 11 September 1661. Pupil of Frans Snyders. Fyt travelled in France and Italy, and on his return joined the Guild of "Romanists," at Antwerp. He surpassed his master in the breadth and richness of his touch and the harmonious depth of his colour, if he did not equal the incisiveness of his drawing or the force of his design.



101

101 Still Life and Youthful Male Figure

Gallery XVI

Canvas, $47\frac{1}{2} \times 80$ (120.6×203.3). Inscribed on leg of table : *Joannes Fyt 1644*. 297, Bethnal Green, 1872, as "Still Life, with a Page and Parrot," attributed to Snyders; in 1874 attributed to Fyt.

THOMAS GAINSBOROUGH R.A.

British School. Born at Sudbury, Suffolk, in 1727; died in London 2 August 1788. Pupil of Francis Hayman, and influenced by the French draughtsman and engraver Gravelot. Gainsborough first set up as a portrait and landscape painter in Hatton Garden, but without success. Returning to his native place, he married Margaret Burr, a young lady of some fortune, and settled at Ipswich. He removed to Bath in 1760, and in that fashionable centre found a wider field for his unsurpassed powers in portraiture and landscape. In 1774 he migrated to London, and rented a portion of Schomberg House, Pall Mall, maintaining from that time to the date of his death a rivalry in portraiture with Sir Joshua Reynolds, which has endured undiminished down to our own time. He was one of the original members of the Royal Academy, and exhibited from the first exhibition in 1769 to 1772, and again from 1777 to 1783, from which date, in consequence of a misunderstanding connected with the hanging of his pictures, he ceased to contribute.

42 Mrs. Robinson ("Perdita")

Gallery XVI

Canvas, $90 \times 58\frac{1}{4}$ (228.7×148). Bethnal Green, 5, as "Portrait of a Lady"; No. 42 at Manchester Art Treasures Exhibition, 1857, as "Full-length portrait of a Young Lady holding a miniature, seated on a bank, a dog at her side." At Old Masters, 1894. This ranks among the masterpieces of the artist, to whose fullest maturity it belongs. It was painted in 1781, and was to have been exhibited at the Academy of 1782 with portraits of the Prince and a later admirer, Colonel Tarleton, but did not appear. It was in the possession of Mrs. Robinson in 1785, when it was sold for 32 guineas

at an auction of her effects by Hutchins, Boulton and Phillips, presumably to an agent of the Prince; he owned it in 1790. (W. T. Whitley, *Thomas Gainsborough*, 1915, pp. 180-3.) After the accession of King Edward VII there was discovered at Windsor Castle a much smaller and paler version of the "Perdita" (30×25), which is an original from the brush of Gainsborough, done either as a finished sketch or as a reminiscence of the larger work. According to information supplied by Mr. Lionel Cust, Keeper of the Royal Collection, and derived from one of the day-books of Old Carlton House, the "Perdita" (Mrs. Robinson) of the Wallace Collection was sent to the third Marquis of Hertford by order of the Prince Regent, on 13 April 1818. This information is of high importance, as conclusively identifying the sitter. The "Perdita" of Windsor Castle is referred to in the Carlton House Inventories as follows:—

1816. No. 329. An unfinished sketch for the large portrait of Mrs. Robinson with a Dog.

1819. No. 319. Portrait of Mrs. Robinson with a white fox-dog—a sketch for a large picture, valued at £26 5s.



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Mary Darby, afterwards Mrs. Robinson (1758-1800), was born at Bristol. In 1776 she appeared on the stage as Juliet and took the town by storm. On 3 December 1779 she appeared as Perdita and attracted the admiration of the Prince of Wales, afterwards George IV, whose mistress she became. His affection was short-lived, and by 1782 he had abandoned her. In 1783 her friends obtained for her, from the Prince, a pension of £500 a year. She holds in our picture a miniature of the Prince. She wore this when she went to *le grand couvert* of Marie Antoinette about 1783, and it excited the curiosity of the Queen. Her own story is told in the *Memoirs of Mary Robinson*, with a continuation by her daughter. See also under Reynolds, No. 45, and Romney, No. 37. A portrait by Gainsborough of Mrs. Robinson (oval, to the waist, 29×24) was at South Kensington in 1868, lent by Mr. Isaac Espinasse; another was in the collection of Baron Ferdinand de Rothschild.

44 Miss Haverfield

Gallery XVI

Canvas, $49\frac{1}{4} \times 39$ (125×99). Bethnal Green, 2, as "Miss Boothby." Bought by Holmes for Lord Hertford at a miscellaneous sale at Christie's in 1859, No. 72, for £756; sold by the family for whom it was painted. The title in the sale was "The



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Morning Walk, portrait of Miss Haverfield." On the back, in chalk, is the date of the sale, March 26/59, and number, 71². Exhibited, Old Masters, 1894. This picture belongs to the same ripe period of the artist as No. 42.

LOUIS GALLAIT

Belgian School. Born at Tournai, Belgium, 1810; died in Brussels 1887. He studied at Antwerp and Paris, and adopted in historical painting the style made popular by Paul Delaroche, whom he at least equalled on his own ground. Among his chief works are "The Abdication of Charles V," in the Gallery of Modern Art at Brussels; "The Last Moments of Count Egmont," in the National Gallery of Berlin, and "After the Execution of Egmont and Horn," in the Museum of Tournai.

308 The Duke of Alva administering an Oath

(Le Duc d'Albe recevant le serment de Jean de Vargas)

Canvas, $39 \times 31\frac{1}{2}$ (99×80). Inscribed in lower right corner: *Louis Gallait 1855*. Bethnal Green, 361, as "The Duke of Alva, Spanish Governor of the Netherlands 1567-73; the Oath." Our picture is: *Le Duc d'Albe dans les Pays-Bas*, No. 5 in sale of Prince Paul Demidoff di San Donato, Paris, 26 Feb. 1863, 100×80 , bought by Lord Hertford for 15,500 f. (B.A.A.) The description may be quoted:—

Le duc d'Albe, envoyé en Flandre par le roi Philippe II d'Espagne en 1566 pour y apaiser les troubles, institua un tribunal destiné à poursuivre avec la dernière rigueur les auteurs de la rebellion dans les Pays Bas. Ce *Conseil de Sang*, comme le nommèrent bientôt les opprimés, fût dirigé par Jean de Vargas, qui possédait toute la confiance du duc d'Albe. Vargas, la main sur son épée, et l'autre étendue sur le livre des *Evangelies*, prête le serment d'inflexibilité auquel semble le solliciter vivement un moine au geste fanatique, levant en l'air un crucifix. Le duc d'Albe, revêtu de ses armes, est assis devant la table de conseil, dans une attitude de méditation profonde. Derrière lui un moine écrivant et d'autres debout.

Another version, dated 1857, on wood, 65×81, was No. 43 in the Demidoff di San Donato sale, 21–2 Feb. 1870 (Mireur). He also notes that a picture with the same title was in the Mendel sale, London, 1875, and a water-colour of the subject in the Du Val de Beaulieu sale, 1895, 38×28.

JEAN-LOUIS-ANDRÉ-THÉODORE GÉRICAUT

French School. Born at Rouen 26 September 1791; died 18 January 1824. The pupil first of Carle Vernet and afterwards of Guérin. Géricault early revolted against the tyranny of David and his school. He was one of the precursors of Romanticism in French art, and strongly influenced Delacroix. His art, with the element of passionate revolt which distinguishes it, is founded rather on Michael Angelo than on "classic" models: witness his treatment of the nude. In 1819 he sent to the Salon his great work, "*Le Radeau de la Méduse*," which there met with an indifferent reception. He afterwards exhibited it with much success and profit in London. It is now in the Louvre. Géricault's chief works are to be found in the Louvre and the provincial museums of France.

274 A Cavalry Skirmish

Gallery XV

Canvas, $14\frac{3}{4} \times 18$ (37·5×45·7). Bethnal Green, 535. Probably *Charge de Cuirassiers de la Garde impériale* at the sale of Richard Wallace, Paris, 1857 (5,550 f.). Charles Clément, in the catalogue raisonné of his *Géricault*, 1879, describes that picture:—

63. *Charge de Cuirassiers*. Ce tableau, dont j'ai perdu toute trace, a appartenu à M. Richard Wallace. C'est celui qui a été lithographié par Volmar. Vente R. Wallace, 1857, adjugé pour le prix de 5,550 f. à l'expert M. Ferdinand Laneuville.

This expert was one of the agents of Lord Hertford. Clément dates the picture between 1812 and 1816. Volmar's title is *Cuirassiers*



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enlevant un drapeau à des Russes, which agrees with our subject. His lithograph was executed in 1824, from a picture belonging to M. Duchesne. Another picture by Géricault, 528 at Bethnal Green, "*Sketch of a Horse*," is no longer in the Collection.

755 Equestrian Portrait of the Prince Regent

Gallery IX

Water-colour, $11\frac{3}{4} \times 9\frac{5}{8}$ (29·9×24·5). Bethnal Green, 1874 catalogue, 622*b*, *The Prince Regent as Colonel of the 10th Hussars*. A label on the back indicates that the drawing was lent by Sir Richard Wallace to some exhibition, and partly covers another, with the name "Géricault" and the words "The Prince [
] Hussars."

GERMAN SCHOOL

(16TH CENTURY)

533 Portrait of a Boy

Gallery III

Panel, 14×10 (35.6×25.4). Inscribed in gold to the left of the head: A° · DNI · 1560. Described in the Inventory of the Collection as *Portrait of Henry VIII as a Youth*, and lent by Sir



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Richard Wallace to the Old Masters Exhibition of 1880 under that title. Dr. A. Bredius has suggested that this portrait, the technique of which differs materially from that of Holbein the Younger and his school, may possibly be by the Austrian artist Jacob Seisenegger (born 1505; died 1567), who was Court-painter to the Emperor Ferdinand.

(18TH CENTURY)

758 Maria Theresa with her Imperial Consort and Family

Gallery XI

Miniature-painting on paper, $10\frac{3}{8} \times 9\frac{5}{8}$ (26.4×24.5). Described in the Inventory of the Collection as *Francis the First and His Family, on vellum, by Mignard*. Inscriptions on their chairs indicate the Emperor and Empress. On the Emperor's is the date 1760, and on that of the Empress the words *Moriamur pro Rege Nostro*, the famous acclamation with which the magnates of the Hungarian Diet greeted their young Queen on 11 September 1741, when she appeared, seeking their aid, with her infant son Joseph in her arms. On the back of the frame is the following inscription:—

Francis 1st Emperor of Germany, son of Leopold, Duke of Lorraine, Born 1708. In 1736 married Maria Theresa, Archduchess of Austria, Queen of Hungary and Bohemia and Empress of Germany, daughter of Charles 6th and Elizabeth Christina of Brunswick Wolfenbüttel.

Francis 1st and Maria Theresa had sixteen children—amongst whom was the unfortunate Maria Antoinette, also Joseph 2nd who succeed [*sic*] his father as Emperor of Germany.

Painted by F. P. Mignarde.

On the right hand of the Emperor is the portrait of Maria Antoinette and on the left of the Empress the portrait of Joseph 2^d.

There is, further, a paper bearing the devices of the following:—
1. Le Marquis de Ragny. 2. Le Marquis de Mirepoix. 3. Le Marquis de Vervins. 4. Le Marquis de Beuvron. This miniature appears to be a variation on the picture by an unknown artist in the Pitti

Palace, Florence, reproduced in the number of *Les Arts* for December, 1911, devoted to the Exhibition of Italian Portraits in the Pitti, 1911. The child in front in our drawing has not that position in the picture, and the baby is displaced accordingly to a greater distance, and the group in the background differs. The number of children is, however, the same; it is probable, therefore, that this



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version was intended to give prominence to one Princess. The drawing is much clumsier than that of the picture. A large oil painting of the same subject, and similar, but not identical, design, is in the picture gallery on the ground floor of the palace at Versailles. It lacks the inscription on the chairs and is described in De Nollac and Peraté's *Musée Nationale de Versailles*, 1906, as "un arrangement, spéciale à Marie Antoinette, de la grande composition de Daniel de Meytens." Perhaps *Martin* van Meytens (1695-1771) is intended, a Swede who became Court-painter at Vienna in 1726 and director of the Academy there in 1759. Dr. E. Ullmann, of Vienna, has a drawing very like ours. It is signed: *Mathias Schmitzer*.

JEAN-LÉON GÉRÔME

French School. Born at Vesoul 11 May 1824; died 10 January 1904. Pupil of Paul Delaroche. Gérôme's reputation as a painter was obtained chiefly through his studies of Oriental life and character, and through the long series of works in which he expresses, with rigorous and indeed often excessive and porcelain-like finish, conceptions of the strongest dramatic intention. His virile grasp of subjects of this class and his power of concentrated and forcible presentment contrast curiously with this careful elaboration and oversmoothness of execution. Among the most celebrated of his works of this type may be mentioned "Les Suites d'un Bal masqué," "La Mort du Maréchal Ney," "La Mort de César," "Ave Cæsar, morituri te salutant," and "L'Eminence Grise." In his later years Gérôme achieved some distinction as a sculptor. In this branch of art also he obtained his results less by breadth or grandeur of conception and treatment than by a consistent but excessive exquisiteness of finish.

301 The Draught Players

Gallery XV

Panel, $15\frac{1}{8} \times 10\frac{3}{4}$ (38.4×27.3). Inscribed to left: *J. L. GEROME 1859*. Bethnal Green, 597.

[304 An Arab Soldier]

For this picture, formerly catalogued as by G r me, see under DECAMPS (A. G.) No. 304, *The Guard of the Seraglio*.]

306 The Guard of the Harem

Gallery XV

Panel, $8\frac{1}{2} \times 5$ (21.6×12.7). Inscribed to left: *J. L. GEROME 1859*. Bethnal Green, 530.

JEAN-BAPTISTE GREUZE

French School. Born at Tournus near M con, on 21 August 1725; died on 21 March 1805. Pupil of an obscure Lyons painter, Grandon. Greuze came to Paris and achieved a great success with his first picture, "La Lecture de la Bible," further establishing his reputation with such popular works as "La Mal diction Paternelle," "Le Fils puni" and "L'Accord e de Village." His celebrity was attained in a great measure by means of these sentimental scenes from the life of the lower *bourgeoisie*, and Diderot, in his "Salon" of 1755, wrote of him as "le premier parmi nous qui se soit avis  de donner des m urs   l'art." Greuze was "received" by the Acad mie Royale on 23 August 1769; but the picture, "The Emperor Severus reproaching Caracalla," brought forward by him was judged so defective that he was only accepted as "peintre de genre." Bitterly humiliated and disappointed, he exhibited no more at the Salon until the year 1800. His reputation with the amateurs of our own times is chiefly sustained by single heads, and the figures of girls of tender years in which he has cunningly mingled seeming simplicity with voluptuous grace. Some of his portraits of men, as well as of women, have great merit, the former showing just that simplicity and strength of conception which is lacking in his studies of girls and his genre pieces. The reputation of Greuze declined greatly in his old age, and he died in indigence. Like many great artists of his time, among them Fragonard and Houdon, he was unable to accommodate himself to the change of taste which set in with the Revolution. The Wallace Collection possesses, after the Louvre, the most extensive series of Greuze's paintings, chiefly fanciful and sentimental single-figure studies, with one or two portraits.

The references below, "M. and M.," are to the catalogue raisonn   by J. Martin and Ch. Masson in Camille Mauclair's *Jean-Baptiste Greuze*, 1905. The authors' knowledge of the series in the Wallace Collection is imperfect.

384 Innocence

Gallery XVIII

Panel (oval), $24\frac{1}{2} \times 20\frac{1}{4}$ (62.2×51.4). Bethnal Green, 447, "Innocence"; Lady Dilke, however, connects this number with *La fille dont l'oiseau s'envole*, once at Bagatelle. Our picture corresponds with Smith, 35, thus described:—

A Young Girl caressing a Pet Lamb, which she holds in her arms. Half-length figure. 1 ft. 11 in. by 1 ft. $6\frac{1}{2}$ in. Panel (oval). Collection of M. Duclos Dufresnoy [as *La Petite Fille au Mouton*], 1795, 25,600 assignats.

M. and M., 469, give: Duclos Dufresnoy, 21,800 f. in assignats; collection of Comte Pourtal  s-Gorgier, 1841; Pourtal  s sale, 1864, No. 264, 100,200 f. "to M. A. de Rothschild." Engraved by Aristide

Louis, 1852 (oval); D. J. Ruyter and Hippolyte Garnier (oval in border). An advanced sketch, from the collection of Coulet d'Hauteville, fetched at the Dupont sale, 1807, 800 f. 50. [Was this the version in the Normanton Collection?] A drawing, 42×35 , was in the Didot sale, 1814; a red chalk drawing in a sale 18 March 1857; the Bibliothèque Nationale has the photograph of a drawing belonging to M. Hulot. The date of the Pourtalès sale, given by



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M. and M. as 1864, should be 27 March 1865; the description was:—

Une jeune et jolie fille, vue à mi-corps, et la tête dirigée de face, tient un agneau qu'elle appuie légèrement sur son sein. Ce tableau est connu sous le nom de l'Innocence. Ovale, toile, 60×50 (B.A.A.)

The Pourtalès version was not the Dufresnoy picture, since the latter was on panel, the former on canvas.

388 *Psyche*

Gallery XVIII

(Formerly "Sorrow")

Panel, $17\frac{3}{4} \times 14\frac{1}{2}$ (45.1×36.7). Inscribed on back of picture: *J. B. Greuze 1786*. Bethnal Green, 465, as "Sorrow." But the inscription on the back, as well as the correspondence of this picture in all other respects with descriptions, identifies it as the *Psyche* bought by Lord Hertford at the sale of Théodore Patureau, Paris, 20–1 April 1857, No. 52, bois, 45×37.50 , 27,700 f. (B.A.A.) A note in the sale catalogue runs: "Le revers du panneau porte la signature de J. B. Greuze, 1786." The attitude is described, the chain of pearls, hair falling on shoulders, lilac drapery with golden embroidery, brooch on left shoulder, breast exposed. It is said to be from the collection M. B., Paris, 1827, and of Count Perregaux, 1841, and a reference is given to Smith, 72. Now Smith describes no less than three versions of *Psyche*, differing only in measurements; in two cases there is a companion piece of *Cupid*. The first is 72, panel, $16 \times 13\frac{1}{2}$ inches; sale of M. B., Paris, 1827, 5,055 f. (with *Cupid*). The second, Supplement, 8, is the picture in the Perregaux sale, 1841, when it was "bought in at 7,500 f. and 5 per cent. (£315)"; it was on panel and measured $18\frac{1}{2} \times 15$ in. This was the Patureau-Hertford picture, and is thus described:—

Psyche—The fabled beauty of the poet's imagination is here represented as a lovely girl, just merging on the age of adolescence, seen in nearly a

front view, with her chestnut hair detached from its band of pearls, and floating redundantly in dishevelled tresses behind her shoulder; her head gracefully inclines over her right shoulder, and by its bending position gives additional effect to the sorrow depicted in her compressed lips and depressed brows, while her swimming eyes seem to trace, with poignant grief, the flight of her departing lover. A white tunic and a blue [*sic*] vesture conceal the lower portion of the figure, leaving her shoulders and heaving bosom exposed.

Finally there is Smith, Supplement, 9, a version which is also in the Collection, but, like No. 388, has passed unrecognised under another name (see under No. 440). The Perregaux-Patureau picture was probably the earlier, since it is signed. M. and M., 513, assume, like the Patureau sale catalogue, that Smith, 72 and Supplement, 8 were the same picture, but that is open to question; the sale catalogue of M. B . . . de Caen, 3 December 1827, lot 19, confirms Smith's measurements and states that the *Cupid* and *Psyche* were painted by Greuze for the owner of the Collection (B.A.A.) M. and M., following Les Goncourt, also state that our



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picture and the *Amour* were studies for the *Triomphe de l'Hymen* in the Collection of Baron de Schlichting (since then bequeathed to the Louvre). But M. and M. confuse the sale of *Psyche* with that of the *Amour*, and apparently identify our No. 434 with the latter, which was a bust only. No. 434, however, is closely connected in design with the whole figure of *Amour* in the *Triomphe de l'Hymen*, which is otherwise called *Innocence entraînée par les Amours et suivie du Repentir*. On the other hand, *Psyche* is not a study for the heroine of the Schlichting picture (an earlier version, said to be in Russia, may differ). M. and M. also give, under 1414, 1415, *Figures d'étude* for *Amour* and *Psyche*, Nos. 27, 28 in the sale of Caroline Greuze, 1843.

Smith's description of *Cupid*, Supplement, 7, is as follows:—

This admirable production of Greuze depicts the lovely youth at the moment when taking his farewell flight from his beloved *Psyche*; he is represented with his arms and wings extended, soaring to his native regions; his back is towards the spectator, and his bewitching countenance turned over his right shoulder, as if taking a parting glance at her he was leaving

for ever; clustering curls of flaxen hair wave around his head, and a thin drapery, of a lilac hue, floats loosely about his arms and body. Although little more than the bust is shown in the picture, yet such is the skill displayed in attitude, that the position of the figure may readily be conceived.

This picture, according to Les Goncourt (*L'Art du Dix-huitième Siècle, Greuze*, p. 85), was bought at the Patureau sale, not by Lord Hertford, but by the Emperor, and given by him to the Empress, who disliked it and gave it to the Grand Duchess Marie of Russia.

396 *Espèglerie*

Gallery XVIII

Canvas, $15\frac{1}{2} \times 12\frac{1}{4}$ ($39\cdot3 \times 31\cdot1$).



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398 *Fidelity or The Souvenir*

Gallery XVIII

Canvas, $20\frac{1}{2} \times 16\frac{1}{4}$ ($52\cdot1 \times 41\cdot3$). Signed, on tree trunk: *Greuze*; there may possibly have been a date below. Inscribed on the back: "Marquis d'Hertford." Bethnal Green, 413, as "*Fidelity*." The picture represents a girl, with tearful eyes turned upwards, holding a King Charles spaniel. The original title appears to have been "*The Souvenir*," for our picture agrees with Smith No. 108, thus described:—

The *Souvenir*. An interesting female, about fifteen years of age, pressing fondly to her bosom a little red and white spaniel dog; the pet animal appears to remind her of some favourite object, for whose safety and return she is breathing an earnest wish; her fair oval countenance and melting eyes are directed upwards, and her ruby lips are slightly open; her light hair falls negligently on her shoulder, and is tastefully braided with a crimson riband and pearls. She is attired in a morning dress, consisting of a loose gown and a brownish scarf, the latter of which hangs across her arm. Upon a tree behind her is inscribed the name of the painter. This beautiful production of art abounds in every attractive charm which give interest to the master's works. 1 ft. 9 in. by 1 ft. 5 in. Canvas. Formerly in the collection of a Polish nobleman and saved, with a few others, from the spoliation of the Russian invaders in 1832. Purchased and sold by the writer in 1836. Now [1837] in the collection of Colonel Fitzgibbon.

Our picture is the *Girl with Spaniel*, at Lord Clare's sale, 1864, bought by Durlacher for £1,071. Sir John Murray Scott stated that Lord Hertford bought a Greuze at the sale for that price. Mr. Spielmann, p. 67, says the picture fetched £700 at a London sale in 1832, and in 1870, at a sale in Paris, Lord Hertford gave £3,560. But the 1832 (G. W. Taylor) picture was different and the San Donato picture was an oval, 44×35. M. and M. do not catalogue our picture, unless it is their 812:

Jeune femme tenant contre sa poitrine un épagneul roux taché de blanc. Gravé par Bernarth, 1805. Tiré du cabinet de M. Saphorin, à Vienne.

402 The Listening Girl

Gallery XVIII

Panel (oval), $18\frac{1}{2} \times 15$ (47×38·1). Bought for £600 (Note by Sir J. Murray Scott). Mr. Spielmann, p. 67, says this picture cost Lord Hertford £1,260, but like M. and M., 525, he is probably confusing it with *L'Ecouteuse aux Portes*, 40×32, of the St. Victor and San Donato sales, 1822 and 1870. A picture of this subject is in the Duke of Wellington's Collection. Our picture agrees, except for a slight difference in measurement, with Smith, 83:—

A Pretty Girl, about twelve years of age, dressed in a white chemise and a purple colour frock. She has auburn hair, and the face is shown in a three-quarter view, with the head inclining to the right (*i.e.*, her right) as if



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she were listening. which is also indicated by the right hand being raised to the face. This is a pleasing example of the master. 1 ft. 8 in. by 1 ft. 4 in. Panel (oval). Collection of M. J. Laffitte, 1834, 6,700 f. (£268).

A picture in the Sedelmeyer sale, 1907, claimed to be the above, but was a kind of Magdalen figure, with the left hand raised. M. and M., 679, give "Jeune femme coiffée en cheveux, négligemment vêtue; étude pour *La Malédiction*; 1834 Laffitte, No. 23, 2,400 f.; 1840 [? 1849], Hope; 1858, W. Hope, 5,600 f.; Vente, Lord Hertford, 22,500 f." But the Hope picture was our *Sophie Arnould*, No. 403, and the study for *La Malédiction* was probably another Laffitte picture, the *Jeune fille suppliante*, 14×10 inches (Mireur, who gives 2,400 f. as the price of the other picture, *Tête de jeune fille, poitrine demi-nue*).

403 Mlle. Sophie Arnould

Gallery XVIII

Canvas (corners painted out), 24×20 ($61 \times 50 \cdot 8$). Bethnal Green, 410. Sophie Arnould was a famous singer and actress of the French opera, renowned also for her caustic wit. B. 1744; d. 1803. Greuze dedicated to her the engraving of *La Cruche Cassée*. Our picture was bought by Lord Hertford at the sale of W. Williams Hope, Paris, 1858, for 5,600 f. (Catalogue in possession of Mr. G. H. Tite.)



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It appears to have been bought in for £126 at the previous sale of the collection, 14-6 June 1849, No. 100 :—

A young lady in a white dress, with a black scarf on her shoulders and a hat and feathers on her head; she is seated on a sofa in an attitude of reverie with her hand raised to her cheek.

M. and M. 1,054, give the following history for our picture. In 1825 at the Didot sale was *L'Heure de Rendez-vous*, presumed to be a portrait of Sophie Arnould; in 1843, at Mainnemare sale, No. 16, *Portrait de Sophie Arnould*, 7,900 f. See also under No. 402. A bust of Sophie Arnould by Houdon passed from the Wallace Collection to Sir John Murray Scott. Another portrait by Greuze is in the Normanton Collection.

407 Bacchante

Gallery XVIII

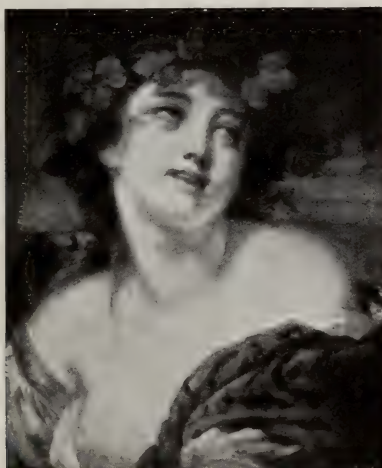
Canvas, $17\frac{3}{4} \times 14\frac{5}{8}$ ($45 \cdot 1 \times 37 \cdot 1$). Bethnal Green, 385, as "Head of a Bacchante." Probably Smith, 92; thus described :—

A Bust of a Pretty Girl, represented in the character of a Bacchante; her countenance is animated with smiles and her fair complexion set off with dark hair, entwined with vine foliage; the head inclines gracefully on the left shoulder, and her light and scanty dress leaves the right breast exposed. An exquisite performance. 1 ft. 6 in. by 1 ft. 2 in. (about). Canvas. Now [1837] in the possession of Madame Augustine, price [with "companion," Smith, 33] 8,000 f.

"Madame Augustine" was possibly the widow of J. B. Augustin a miniature after the *Bacchante*, doubtfully ascribed to him, is XI, B. 171 in this Collection. Our picture is the second of two *Bacchantes* that were in the collection of Lord Hertford; the first (M. and M. 425), $46 \times 36 \cdot 50$, was in the following sales: December, 1840, Dubois, No. 72, 3,510 f.; 1857, Patureau, No. 58, 17,100 f., to Marquis de Blézié, i.e., Lord Hertford; the other (M. and M. 424) was in the collection of King

Stanislas of Poland, bought by Count Demidoff, and at his sale, Paris, 1870, bought by Lord Hertford for 58,000 f. Our picture is illustrated, and thus referred to:—

111 Bacchante. L'acquisition de ce tableau, qui faisait partie de la collection du roi Stanislas de Pologne, a été le couronnement de cette collection des œuvres de Greuze, devenue si nombreuse a San Donato. Collection Nicolas de Demidoff. Toile, 45 × 38 (B.A.A.)



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M. and M. give the height wrongly, as 65. Engraved by Rajon, and in colour (oval) anonymously, as *L'Agaçante*. An imitation of our picture is in the Academy at Vienna and a version or imitation was in the Henry Say sale, Paris, 1908.



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413 Portrait of a Lady

Gallery XVIII

Canvas (unfinished, with corners painted out), $19\frac{3}{8} \times 15\frac{1}{4}$ (49·2 × 38·7). Bethnal Green, 499, as "Female Portrait."

415 Girl with a Gauze Scarf

Gallery XVIII

Canvas (oval), $22\frac{1}{4} \times 18\frac{1}{8}$ (56·5 × 46).

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419 Boy with a Dog

Gallery XVIII

Canvas (oval), $23\frac{1}{2} \times 19\frac{1}{8}$ (59·7 × 49·8). Bethnal Green, 448. Possibly "*Un jeune Enfant qui joue avec un chien*, hauteur 2 pieds sur 1 pied 6 pouces de large," exhibited by Greuze in the Salon of 1769. Smith, 36, thus described:—

A little boy, with a rod or whip in one hand and a ball in the other; he appears to be playing with a spaniel [or rather a Newfoundland dog]. Half-length figure. 1 ft. 10 in. by 1 ft. 6 in. Canvas. Collection of M. Duclos Dufresnoy, 1795, 9,100 assignats.

Engraved by C. G. Schultz, "pensionnaire de S. A. S. l'Electeur de Saxe"; who signs, and dates 1779. M. and M., 460, give: Vente Choiseul, 1777; Duclos Dufresnoy, 1795, 9,100 f. in assignats; a copy in the possession of M. Cazagne, from the collection of the Baron de Castille.

421 Ariadne

Gallery XVIII

Panel, $18\frac{7}{8} \times 16$ (48 × 40·7). Bought by Mawson for Lord Hertford at the William Williams Hope sale, Christie's, June 14, 1849, No. 123, for £556 10s. It is thus described:—

Ariadne: head of a girl with light hair seated in an attitude of grief with her hand on her bosom, which is uncovered, a constellation over her head.

An *Ariane dans l'île de Naxos* was exhibited by Greuze in the Salon de l'an XII., No. 220. Smith, 112, is thus described:—

Ariadne. The nymph is supposed to have just discovered the departure of her beloved Theseus, and is deploring his loss; her head and eyes are upraised, and her mouth slightly open; the hands are also elevated to the head, in accordance with the feelings depicted in the countenance; her dress is loose and negligent. 1 ft. 11 in. by 1 ft. 5 in. Panel. Collection of M. le Chevalier Erard, 1832, 2,600 francs (£104).

M. and M., 40, identify our picture with that in the Salon and the Erard Collection; the measurements do not correspond, however, and only one hand in our picture is raised to the head. Mentioned by Waagen, ii. 157.



421

425 Girl in a Blue Dress (? L'Ingénuité) Gallery XVIII

Panel, $16 \times 12\frac{3}{4}$ (40.7×32.4). Possibly Smith, 73, thus described:—

A Bust of a Young Girl, designated "l'Ingénuité." Her head is adorned with light curling hair, the body covered with some blue and white drapery, and the bosom concealed in part by a kerchief of gauze. 1 ft. 4 in. by 1 ft. $1\frac{1}{2}$ in. Panel. Collection M. B. [de Caen], Paris, [3 Dec.] 1827, [No. 20], 1,610 francs (£64).

425

427 Girl in a White Dress

Gallery XVIII

Canvas, $17\frac{3}{4} \times 14\frac{3}{4}$ (45.1×37.5). M. and M., 826, say that Lord Hertford bought a picture called *l'Anxiété Plaintive* at the "Loke" sale in 1849. Was this Smith, 167, in the collection of E. W. Lake, 1837, bought by Lord Hertford for £204 15s., Christie's, 11 July 1845:

A young woman, of a fair complexion, and a countenance expressive of anxiety; she is seen in nearly a profile view, having light hair, turned back on her forehead, and bound with a blue riband; her dress is simply composed of a loose white morning gown, and muslin scarf round her neck. This is an admirably finished picture. 1 ft. $6\frac{1}{2}$ in. \times 1 ft. 3 in. canvas.

Apart from the expression, which hardly amounts to anxiety, this description fits No. 427.



427

428 A Girl with Doves

Gallery XVIII

Panel, $27\frac{1}{2} \times 22\frac{3}{4}$ (69.8×57.8). Signed in lower left corner: J. B. Greuze. Bethnal Green, 427. At Manchester Art Treasures



428

Exhibition, 1857, No. 33, under the above title. No doubt "L'Innocence tenant deux pigeons," exhibited at the Salon of 1800. The pendant was *Une jeune fille bouchant les oreilles pour ne pas entendre ce qu'on lui dit*. Smith, 75, thus described:—

A Young Female, with light auburn hair and a blue kerchief round her shoulders, seated with a basket of eggs in her lap, and a couple of young pigeons in her hands; a cage, in which is seen another pigeon, stands by her side. The figure is seen to the knees. An excellent production. 2 ft. 7 in. by 2 ft. 1 in. (about). Panel. Collection of — Wilkinson, Esq., 1828, 245 guineas. At the sale of this picture, Mr. Christie informed the company that it was painted expressly for the proprietor, who paid the artist 4,500 francs for it, the receipt for which would be handed to the purchaser. Bought by Mr. Nieuwenhuys. Now [1837] in the choice collection of William Wells, Esq., at Redleaf. A picture corresponding with the preceding was sold by Mr. Christie in 1816 for 124 guineas [bought by "Waite"].

Pasted to the back of this panel is the following receipt, which bears the undoubted signature of Greuze:—

Je reconnais avoir reçu de Monsieur Wilkinson la somme de quatre mille huit cens [*sic*] livres pour un tableau représentant une jeune fille tenant deux pigeons appuyée sur une cage.

Fait à Paris, le 17 Août 1802

GREUZE.

Bought by Lord Hertford at the sale of W. Wells of Redleaf, 1848, No. 121 (£787 10s.). M. and M., 788, say this was No. 142 in the Billaudel sale, 1841 (George, expert); but it was then in the Wells collection. The same subject was in a sale, 28 May 1894 (Pasquin, expert). Waagen, ii. 157, mentions in the collection of Lord Hertford in 1854 "A young girl with a dove, of the utmost delicacy and elegance. Purchased for 900 guineas." British Institution, 1831, No. 69; 1844, No. 97. M. and M., 1,117, give the following:—

Mlle. de Fagnan, plus tard Mme. de Girardin. "Et de ma mère [Greuze a fait] l'admirable portrait, connu sous le titre de *La jeune fille à la colombe*, chef d'œuvre acheté, en 1848, 35,000 f., par M. Hertford [*sic*] aux héritiers du baron de Wilkensen, actuellement collection Wallace." (Lettre d'Emile de Girardin à Arsène Houssaye en 1876.)

They appear to regard this as referring to a separate picture.

434 Flying Cupid with a Torch

Gallery XIX

Panel, $10\frac{3}{8} \times 8\frac{1}{4}$ (26·3 × 21). Bethnal Green, 451. Probably "Un tableau de Greuze, Petit amour" in an account of Lord Hertford's,



1,995 f., 8 March 1845. M. and M., 413, describe an *Amour* in the Wallace Collection; but this was another picture (*see* under No. 388) and is no longer in the Collection, if it ever was. Our picture, however, follows closely in its design the figure of Love in *L'Innocence enchaînée par les Amours et Suivie du Repentir* in the collection of the late Baron de Schlichting; the Love in that picture is older.

440 Psyche (Second Version)
(Formerly "Study of Grief")

Gallery XIX

Panel, $16 \times 12\frac{5}{8}$ ($40\cdot7 \times 32\cdot1$). Probably 423, "A Magdalen," at Bethnal Green, and in the Inventory of the Collection. This picture, like No. 388, of which it is a later version, with some variations, had lost, for many years, the name under which it was sold, so that its history was obscured. It is evidently Smith, Supplement, 9:—

Psyche—This highly estimable picture is nearly a repetition of the preceding [Supplement, 8, Wallace Collection, No. 388], wrought up to the highest degree of careful finishing and purity of colour, and by some is thought to exhibit a more lovely and expressive countenance.

Mr. Arteria, in a well-composed catalogue of the collection in which it now is, states that this is reported to have been the picture which his friend,



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Mons. Vien, exhibited, on behalf of the artist, to the assembled academicians, saying, "Will you now, gentlemen, persist in refusing the *cathedra* to one whose works you esteem so highly?" [As this was in 1769, the picture was probably the other *Psyche*, No. 388, dated 1768.] Panel, 1 ft. $3\frac{3}{4}$ in. \times 1 ft. 1 in. Formerly in the Boursault Collection. Edmund Higginson, Saltmarsh Castle.

It was bought by Lord Hertford at the Higginson sale, Christie's, June 4–6, 1846, No. 200, as *Psyche* "from the collection of M. Boursault, for whom it was painted; No. 9, Smith's Supplement." He paid £1,050 (marked catalogue). In this version the pearl chaplet is replaced by a band, the draperies differ, and the expression of grief and dishevelment are intensified; but it is curious that the identity of the figures has escaped notice. For particulars of the *Cupid* that was a pendant to the other version *see* under No. 388.

441 The Votive Offering to Cupid (L'Offrande à l'Amour)

Gallery XIX

Canvas, $57 \times 43\frac{7}{8}$ (144.8×111.5). Bethnal Green, 380. Exhibited at the Salon of 1769, No. 153, as *Une Jeune Fille qui fait la prière au pied de l'autel de l'Amour*. Hauteur 5 pieds, largeur 4 pieds 6 pouces (appartenant à M. le duc de Choiseul). At Manchester Art Treasures Exhibition, 1857, No. 24, as "A Sylvan Offering to Cupid." Waagen, Supplement, p. 84. Bought by Laneuville for Lord Hertford, No. 354 at Cardinal Fesch sale, Rome, 1845, as *La Prière à l'Amour*, 6160 scudi (Note by Sir John Murray Scott and marked catalogue). It had been No. 1835 in the 1841 catalogue. Smith, 19, thus described:—

L'Offrande à l'Amour. This beautiful picture exhibits a woody grove, on the foreground of which is a statue of Cupid on a richly carved pedestal; to this universal sovereign a young female is addressing her vows, kneeling on the base of the pedestal, with hands united, and a countenance beaming with tenderness, seems to implore his protection and aid; the smiling infant receives her vows, and extends his hand to place a wreath on her



441

head. Engraved by C. P. Macret [1778], and also No. 119 in the Choiseul Gallery. 4 ft. 6 in. by 3 ft. 6 in. Canvas. Collection of the Duc de Choiseul, 1772, 5,650 f. (£226); of the Prince de Conti, 1777, 5,000 f. (£200).

M. and M., 66, give the following:—Painted for the Duc de Choiseul. Sales: 1772, De Choiseul, No. 133, 5,650 livres to Prince de Conti; 8 April 1777, De Conti, No. 741, 5,000 livres to M. Feuillet; 1780, Sereville; 4,000 livres to M. Lebœuf; 1782, Lebœuf, 3,660 livres to M. Dubois; 1784, Dubois, 3,650 livres; 1845, Cardinal Fesch, 32,400 f. Mireur gives: 1795, Duclos-Dufresnoy, 21,000 f. (in assignats). Another version, was M. M., 67, 46×37 , which was painted for Mme. du Barry, and at her sale in 1777 was sold to M. Dulac, dealer, for 1,950 livres, resold by him, 1778, for 2,080 livres; Chevalier de la Cène, 2,360 livres, to Morel, who sold for 1,500 livres; 1778, De Calonne, bought in at 1,462 livres; 1793, same at London, £32. A drawing was at the sale of Vicomte de Pluvimel, 19 f. 50; a sketch, signed "Greuze 1770," Van Os sale, 1850, No. 171; a "first thought" for it in Indian ink, 40×35 , Marquiset sale, April 1870, 300 f. A study

for the head, 43×46 , Abbé de Gevigney sale, December 1779, 800 livres; a study for the head of Cupid, red and black chalk, is in the Greuze Museum at Tournus. A nude study in sanguine for the figure ($45 \times 31 \cdot 12$) was 117 in a sale in Paris, Nov. 1907. It has been suggested that this picture has a reference to the romance of the young Greuze in Italy, 1755-6, related by Mme. de Valori (De Goncourt, *L'Art du XVIII^{me} Siècle*, ii. 7-12). A pupil, "Lætitia," daughter of a duke, fell in love with Greuze and wished to marry him; his struggles between passion and prudence led to an illness, and he finally tore himself away, taking with him a copy of the portrait he had made of her, which afterwards inspired *L'Embarras d'une Couronne*. At the bottom of the plate of the *Prière à l'Amour* is a dedication to la Princesse Pignatelli: "peut-être comme le mot et la clef des initiales trompeuses jetées par Mme. de Valori, ainsi qu'un voile sans doute, sur l'amante et l'amour du peintre."

442 The Broken Mirror (Le Miroir Cassé or Le Malheur Imprévu) Gallery XIX

Canvas, $21\frac{3}{4} \times 17\frac{3}{4}$ ($55 \cdot 3 \times 45 \cdot 1$). Bethnal Green, 425. In the Salon of 1763 Greuze exhibited "*Une Jeune Fille qui a cassé son Miroir*, tableau du cabinet de M. de Bossette, d'un pied 6 pouces de haut, sur 15 pouces de large." Our picture is Smith, 30, thus described:—



442

Le Malheur Imprévu; the Distressing Accident. The scene exhibits the interior of a bedroom, in which its occupant, a pretty young woman, loosely attired, is bitterly bewailing the breaking of a looking-glass which has fallen from her toilet. Engraved by Dennel. Collection of M. de la Live de Jully, 1769, 3,500 f. (£140).

M. and M., 168. Other sales were: 17 February, 1777, Randon de Boisset, No. 207, *Une jeune fille désolée d'avoir brisé son miroir* (20×17 pouces), 3,500 f., bought by Bazan (B.A.A.); 1779, Trouard, *Le Malheur Imprévu*, 3,500 f.; Vente, M. B., Paris, 1791; Cardinal Fesch Collection, 1841, No. 1,957; sale, Rome, 1845, No. 356, bought by Laneuville for Lord Hertford, 3,360 scudi (Sir J. Murray Scott and sale catalogue); on the back is "No. 636 du C." Engraved in 1779 by R. de Launay. Mentioned by Waagen, ii. 156, "purchased for £1,600, probably the highest price ever given for a Greuze."

443 Girl leaning on her Hand

Gallery XIX

Canvas, $17\frac{3}{4} \times 14\frac{3}{4}$ (45.1×37.5). The design of this bust is almost identical with that of No. 459, *The Letter-Writer*.



443

454 The Inconsolable Widow

Gallery XX

(Formerly "Filial Piety")

Canvas, $15\frac{3}{4} \times 12\frac{5}{8}$ (40×32.1). Bethnal Green, 375, as "Filial Piety." The picture formerly bore that title, which belongs either to the scene of the paralytic father, in St. Petersburg, or to



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Smith, No. 46, in the collection (1837) of Charles Brind, thus described:—

Filial Affection. An interesting girl dissolved in tears, supposed to be at the tomb of a deceased parent. She has light auburn hair, and is seen in a front view, apparently kneeling, leaning both arms on some stonework in front, with her hands clasped together. $16\frac{1}{2} \times 13\frac{1}{2}$ in. Canvas.

This will not agree in any way with our picture. A *Piété Filiale* was exhibited by Greuze at the Salon of 1763, but measured 4 pieds 6 pouces by 3 pieds. Our picture was bought by Lord

Hertford at the sale of the Duc de Morny, 31 May 1865, No. 101, thus described :—

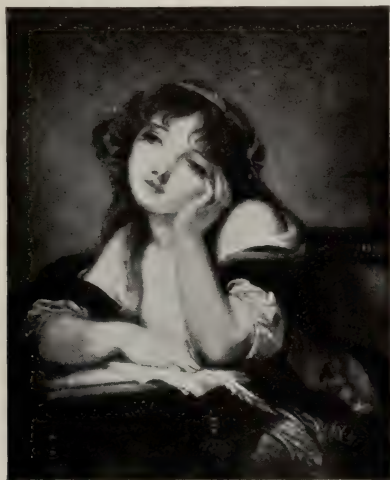
La Veuve Inconsolable. Assise dans un grand fauteuil doré en face du buste en bronze de son mari. La jeune veuve tient une lettre, et porte la main gauche sur la poitrine du buste. Le satin blanc et la soie composent son habillement, un ruban bleu noue sa chevelure d'un blond châtain; le désordre de la passion règne dans sa toilette. Toile, 40×32, 8,100 f. (B.A.A.)

The lady is engaged in re-reading the letters of her husband. This picture has somehow been confused with No. 440, "A Study of Grief," by Mr. Spielmann and Mr. Temple. M. and M., 221, identify with *The Magdalen* of the Wallace Collection. But see No. 440. There is a study for the widow's head in the Louvre.

459 The Letter-Writer

Gallery XX

Canvas, $15\frac{3}{4} \times 12\frac{5}{8}$ (40×32·1). Signed in lower left corner: *Greuze*. Perhaps "Une jeune femme se disposant à écrire une lettre d'amour," exhibited in the Salon of 1800. It belonged then to Cit. de Lepine, horloger. Its pendant was *Un Enfant hésitant à toucher un oiseau, dans la crainte qu'il ne soit mort*. M. and M., 479, identify the picture of 1800 with another and larger work, in the sale of Baron de Beurnonville, 1881. In the sale of Lord Ashburton, Christie's, 8 June 1872, No. 58 was a Greuze, *La Méditation*; a girl seated at a table on which is a pen and book; from the Redron Collection, £295 5s. (Barre). The design of the bust of our picture is almost identical with that of No. 443.



459

The following pictures, unidentified, were at Bethnal Green in 1872 :—Nos. 334, 411, 442, 473 under the title "Girl's Head"; No. 395, "A Portrait"; No. 431, "Female Head." Nos. 396, 402, 415, 421, 425, 443 probably correspond. "The Broken Eggs" (*Les Œufs Cassés*), bought at Demidoff di San Donato sale, Paris, 1870, No. 107, 126,000 f.) was also there, but is no longer in the Collection. Lord Hertford in 1845 bought at the Zachary sale a *Signora de Amicis* (25×19) for £294, but seems to have sold it through an agent in 1851. Also M. and M., 492, *La Pelotonneuse*, 73×60, at the Duc de Morny's sale, 91,500 f. This, as well as the *Bacchante* already mentioned, is no longer in the Collection.

In the sale of Sir John Murray Scott's pictures, Christie's, 27 June 1913, were two works by Greuze, which doubtless came from the Wallace Collection, *The Young Priest*, No. 123, and *Grief*, No. 124. At the Richard Wallace sale, Paris, 1857, was *Loth et ses Filles*. Waagen mentions, Supplement, page 84, four half-length figures of girls, one of them looking upward. For six "heads" by Greuze there is a bill for framing, February 15, 1859; two were oval. "An Interior" was framed at the same time.

ANTOINE-JEAN, BARON GROS

French School. Born in Paris on 16 March 1771; died at Meudon on 26 June 1835. Pupil of David. Gros travelled in Italy, and having been presented to Bonaparte was attached to his headquarters in the capacity of military painter. In his celebrated "Pestiférés de Jaffa" and "Bataille d'Eylau" he broke away from the classicism of David and, in his more natural expression of fierce passion as in his nearer approach to realistic truth, proved himself a precursor of the French Romanticism. Returning later to the traditions of his youth, and falling again under the supremacy of David, he became, notwithstanding his past, a pronounced opponent of the Romantic School, and painted in an old-fashioned style which subjected him to violent criticism from the younger generation. Stung to the heart by the attacks on his "Hercule et Diomède," exhibited in 1835, he committed suicide by throwing himself into the Seine at Meudon.

303 General Bonaparte reviewing Troops

Canvas, $15\frac{1}{2} \times 12\frac{1}{2}$ (39.3×31.8). Signed in lower right corner: *Gros, fe.* Bethnal Green, 512, as "Napoleon Bonaparte." Probably "Le Général Bonaparte passant une revue" at the Archinto sale, Paris, 1863; 3,530 f. At the Palace of Compiègne is a large "Equestrian Portrait of General Bonaparte reviewing troops after the battle of Marengo," by Gros, the central motive of which is very similar to that of our picture.

FRANCESCO GUARDI

Venetian School, 18th century. Born at Venice in 1712; died there in 1793. Pupil of Antonio Canal, called Canaletto. Guardi had not the skill in linear perspective or mastery of formal composition which distinguished his master, but surpassed him in lightness of touch and sparkling illumination. Guardi displays exquisite skill, moreover, in drawing and grouping the little figures and the genre motives with which he peoples his canvases. The group of paintings by Guardi in the Wallace Collection—most of them belonging to his later time—is hardly surpassed in any other gallery.

491 San Giorgio Maggiore

Gallery XII

Canvas, $26\frac{3}{4} \times 36$ (68×91.5). Bethnal Green, 282. Bought by Lord Hertford at the sale of the Duc de Morny, Paris, 31 May 1865, No. 119, for 20,000 f. (B.A.A.) A pen and sepia drawing by Guardi for this picture is in the Wallraf-Richartz Museum at Cologne.

494 The Dogana

Gallery XII

Canvas, $26\frac{3}{4} \times 36$ (68×91.5). Bethnal Green, 271, as "Custom House and Church of Salute, Venice." Bought by Lord Hertford at the sale of the Duc de Morny, Paris, 31 May 1865, No. 118, for 20,000 f. (B.A.A.)

503 Santa Maria della Salute

Gallery XII

Canvas, $26\frac{5}{8} \times 36$ (67.7×91.5). Bethnal Green, 278. Bought by Lord Hertford at the sale of the Duc de Morny, Paris, 31 May 1865, No. 117, for 18,000 f. (B.A.A.)



503



508

508 The Rialto

Gallery XII

Canvas, $26\frac{5}{8} \times 35\frac{1}{2}$ (67.7×90.2). Bethnal Green, 272. Bought by Lord Hertford at the sale of the Duc de Morny, Paris, 31 May 1865, No. 116, for 25,000 f. (B.A.A.) The four pictures above are one of size, and appear to form a set. They are Nos. 71, 73, 72 and 74 in Mr. G. A. Simonson's list, *Francesco Guardi*, 1904, who remarks that two pictures, reproduced on pp. 36 and 30 of his book, vary only in details from our No. 491 and 503. The former, *S. Giorgio Maggiore*, is in the Accademia delle Belle Arti in Venice, presented by Prince Liechtenstein, and the other, *Santa Maria della Salute*, is still in the Liechtenstein Gallery, Vienna. A third picture in this set (they measure 28×38 in.) is *The Piazza S. Marco*, in the collection of Mr. Jacob Herzog, Vienna. All three came from the collection of M. A. Fèbvre, Paris, 1882.

502 An Archway in Venice

Gallery XII

Panel (oval), $10\frac{3}{4} \times 8\frac{1}{2}$ (27.3×21.7). Bethnal Green, 274, as "Arcade of S. Giorgio Maggiore." Mr. Simonson supposes the archway to be that of the Clock Tower.

504 Vaulted Arcade of the Doge's Palace

Gallery XII

Panel (oval), $10\frac{3}{4} \times 8\frac{1}{2}$ (27.3×21.7). Bethnal Green, 275. This picture and No. 502 are pendants, 75 and 76 in Mr. Simonson's list, who points out (op. cit., p. 50) that they are smaller versions of his 102 and 103 ($17\frac{1}{2} \times 24$ in.), reproduced on pages 52 and 54. These are of rectangular shape, and were, in 1904, in the possession of Messrs. Dowdeswell, and previously in that of Messrs. Artaria, Vienna. Mr. Simonson points out that Guardi, as he frequently does, has increased the height of the arches in No. 504.

517 San Giorgio Maggiore

Gallery XII

Canvas, $13\frac{1}{4} \times 21\frac{1}{8}$ (33.7×53.7). Bethnal Green, 277. Simonson, 78.

518 The Dogana and Seminario Patriarcale

Gallery XII

Canvas, $13\frac{3}{8} \times 21\frac{1}{8}$ (34×53.7). Bethnal Green, 281. Simonson, 79.

647 A Courtyard in Venice

Gallery XI

Canvas, $15 \times 11\frac{1}{8}$ (38.1×28.3). Bethnal Green, 276, as "Courtyard of the Ducal Palace, Venice." Probably No. 93 in the sale of

Lord Northwick, London, Phillips, July–August, 1859 *A Venetian Scene, with Figures*, bought by Lord Hertford for £54. Simonson, 77.

No. 273 at Bethnal Green, *The Voyage of the Bucentaur*, is no longer in the Collection. Sir R. Wallace bought a Guardi from Nieuwenhuys, Feb. 1872 (Note by Sir J. Murray Scott).

THÉODORE-JEAN-ANTOINE GUDIN

French School. Born at Paris in 1802; died there in 1880. Gudin was marine painter to Louis-Philippe and afterwards to Napoleon III. As a commission from the former he undertook as many as eighty works for Versailles, but with these achieved no success. For Napoleon III he painted "The Arrival of Queen Victoria at Cherbourg."

580 Coast Scene in Stormy Weather

Canvas, $34\frac{5}{8} \times 49\frac{5}{8}$ (88×126). Inscribed: *T. Gudin Seaton N.B. 1846*. Bethnal Green, 372, as "Storm to Leeward"; 1874 as "Schevening."

GUIDO RENI (IN ENGLAND KNOWN AS GUIDO)

Bolognese School. Born at Calvenzano, near Bologna, 4 November 1575; died at Bologna 18 August 1642. Pupil of the Carracci, and afterwards the recognised head of the Bolognese School. Guido's first works were in the naturalistic style of Caravaggio. He afterwards developed and practised with commanding ability the more idealistic and conventional manner with which he is chiefly identified. His finest works are to be found in the gallery and churches of Bologna, and in the churches and palaces of Rome. One of the most characteristic examples of his later and more silvery manner is the "St. John the Baptist in the Desert," of the Dulwich Gallery.

School of Guido

644 The Virgin and Child with St. John

Copper (oval), $8\frac{1}{2} \times 10\frac{3}{4}$ ($21\cdot6 \times 27\cdot4$). Bethnal Green, 261. Probably *La Vierge, l'Enfant et St. Jean*, ovale, 21×27 , at Aguado sale, 1843, 5,880 f. The picture was in the collection of Lord Hertford before 15th February, 1859, when there is a bill for framing it.

JAN HACKAERT

Dutch School. Born at Amsterdam in 1629; died there about 1699. He travelled between 1653 and 1658 in Switzerland and Italy, but practised chiefly at Amsterdam. Adriaen van de Velde was his friend, and often, as in the case of No. 121 in this collection, painted the figures in his pictures. Later on Lingelbach collaborated with him in this fashion. In some of his works Hackaert closely imitates Both; in others, however, as in No. 121, his own individuality is strongly marked.

121 Avenue in a Wood

Gallery XVII

(The figures by Adriaen van de Velde)

Canvas, $23\frac{5}{8} \times 19\frac{5}{8}$ (60×49.8). Signed in lower left corner: *J. HACKAERT*. Bethnal Green, 109, as "An Avenue." Bought by Lord Hertford at the Duc de Morny's sale, Paris, 31 May 1865, No. 49, as "Paysage: le soleil couchant éclaire une large allée de bouleaux qui borde un parc et pourtourne une pièce d'eau où nagent des cygnes; un cavalier s'avance vers le premier plan, et plusieurs chiens furètent ça et là. Les figures sont de A. van de Velde, Toile (60×50); 29,000 f." (B.A.A.) A nearly identical picture entitled "The Ashtree Avenue," with similar figures by Adriaen van der Velde, is in the Rijks-Museum of Amsterdam. Another similar picture is in the possession of Lady Wantage, at Lockinge, and yet another, of much the same type, is at Broadlands, the seat of the Ashley family.

245 Wooded Banks of a River (Italian Scene) Gallery XIII

(The figures by Lingelbach)

Canvas, $24\frac{1}{4} \times 18$ (61.6×45.8). Bethnal Green, 97, as "Landscape." In the collection of Lord Hertford before 15 February 1859, when there is a bill for framing it. It is perhaps the "tableau par Hackaert" in an account of Lord Hertford's, 12 April 1845, 3,000 f.

Johannes Lingelbach was born at Frankfort on the Main in 1625; died in Amsterdam 1687. He went to Amsterdam in 1637 for five years, returned home for two, then went to Italy, returning to Amsterdam in 1652 with studies of Italian seaports, &c., from which he made pictures with numbers of small figures. His skill in this respect was used by Wouwermans, Wynants, De Koninck, Verboom, Moucheron, as well as by Hackaert.

FRANS HALS

Dutch School. Born at Antwerp, probably in 1584, son of Franchois or Frans Hals of Haarlem stock; died at Haarlem 29 August 1664. Removed to Haarlem before 1591 and became the pupil of Karel van Mander. His most famous works are the numerous portrait groups in the Haarlem Museum, showing the officers of the Civic Guard in the act of celebrating the anniversary days of their respective companies. These enable the onlooker to follow all the successive styles of this master, except that of his youth, which even now is but imperfectly made out. The Berlin Gallery possesses a superb series both of his portraits proper and his freer and more humorous portrait-studies. Frans Hals depicts with a vital force and energy hardly paralleled in art the brighter and more momentary aspects of life and character, but avoids the whole domain in which Rembrandt, the master of the profounder and more pathetic realism, is supreme. He is one of the greatest masters of the brush.

84 The Laughing Cavalier

Gallery XVI

Canvas, $33\frac{1}{4} \times 26\frac{1}{4}$ (84.4×66.7). Inscribed in upper right corner: *ÆTA SVÆ 26 | A° 1624*. Bethnal Green, 236, as "A Cavalier." Purchased by Lord Hertford as *Portrait d'homme vu à mi-corps* at the sale of the Comte de Pourtalès, Paris, 27 March 1865, No. 158, for 51,000 f. De Groot, 291. Collections: J. H. Van Heemskerck, The Hague, 29 March 1776, No. 44 (180 florins, Locquet); P. Locquet, Amsterdam, 22 September 1783, No. 129

(247 florins, Fouquet); Jan Gildemeester Jansz, Amsterdam, 11 June, 1800, No. 64 (300 florins, Achtienhoven). Bought by the Comte de Pourtalès from Mr. Nieuwenhuys for £80. Old Masters, 1888. Bode, No. 141; Moes, 120. Engraved by E. Lagnuillermie



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and L. Löwenstam. The popular title of this picture has been preserved, although it does not quite accurately describe the disdainful half-smile and provocative air of the young cavalier.

JAMES DUFFIELD HARDING

British School. Born at Deptford 6 October 1797; died at Barnes 4 December 1863. Pupil of Samuel Prout. A member of the Society of Painters in Water Colours in 1821. Harding was also highly distinguished as a lithographer. He published technical treatises on art, including many Lithographic Drawing-Books and "Lessons."

658 Berncastel on the Moselle

Water-colour, $29\frac{7}{8} \times 41$ ($75\cdot7 \times 104$). Bethnal Green, 603, 1874 catalogue, as "On the Moselle." Bought by Wells for Lord Hertford at the E. Bicknell sale, 29 April 1863, No. 113, for £294. Bought by Mr. Bicknell from the artist.

SILVESTER HARDING

British School. Born at Newcastle-under-Lyne in 1745; died 1809. From 1775 he was in London as a painter and publisher, and executed miniatures, portraits of theatrical celebrities and water-colour copies of old portraits; he published with his brother Edward various illustrated works, including the series of portraits called the *Biographical Mirrour* (1795-8). He exhibited at the Academy from 1777 to 1802.

After Charles Philips

770. Ann, Fifth Viscountess Irvine

Old Board Room

Water-colour, $7\frac{1}{2} \times 6$ ($19 \times 15\cdot25$). Inscribed, to right of curtain; *C Phillips pinat 1738 | S Harding del 1801*; and in upper left corner; THE LADY ANN DAUGHTER TO THE | EARL OF CARLISLE, VISCOUNTESS DOWAGER | IRWIN AND WIDOW OF THE LATE | BRIGADIER WILLIAM DOUGLAS. | DIED DEC^R 4 1764. Burke's

Peerage gives: Anne, second daughter of Henry, fourth Earl of Carlisle, married (1) 14 May 1718, Richard Ingram, fifth Viscount Irvine, who died in 1721; (2) 11 June 1737, Colonel James Douglas. The Hertford and Irvine families were connected by marriage; see the *Introduction*, under the second Marquess of Hertford; the drawing probably came into the Collection through that relationship. Charles Philips (b. 1708 d. 1747) was, like his father Richard, a portrait painter. His works are chiefly of small size; there are examples at the National Portrait Gallery, Knole Park, Knowsley Hall and Woburn Abbey.

HENRY ANDREW HARPER

British School. Born at Blunham, in Bedfordshire, in 1835; died 3 November 1900. A frequent exhibitor at the Royal Academy, and author of books on Palestine and the Bible. Chiefly occupied with the scenery of Egypt and the East.

694 The Jews' Wailing Place

Water-colour, $13 \times 26\frac{3}{8}$ (33.1×67). Inscribed in lower right corner: *Henry A. Harper 1874*; and in left corner "*The Jews' Wailing Place, Jerusalem.*" Exhibited, R.A., 1874, No. 829. This, and No. 695, must have been acquired by Sir Richard Wallace.

695 The Nile at Cairo

Water-colour, $18\frac{3}{4} \times 28\frac{1}{2}$ (47.5×72.3). Inscribed in lower right corner: *Henry A. Harper 1874*; and in left corner: *Cairo*. See under No. 694.

JAN DAVIDSZ DE HEEM

This painter may be said to belong equally to the Dutch and the Flemish sections of the Netherlandish School. Born at Utrecht in 1606; died at Antwerp in 1683 or 1684. Pupil of his father, David de Heem. He practised his art at Leyden, at Utrecht, and finally at Antwerp. He is the chief painter, and in some respects the inventor, of this deliberate and highly elaborate phase of "still-life" art in the Netherlands.

76 Still Life (Les Champignons)

Gallery XVI

Canvas, 47×67 (119.4×170.2). Signed in lower left corner: *De Heem F.* This peculiar signature of the surname, without any initial, does not appear elsewhere, either in the works of this master or in those of his son and imitator, Cornelis de Heem. The character of the lettering comes nearer to that which is to be observed in the signatures of the latter painter, to whom, possibly, rather than to Jan Davidsz de Heem, this picture is to be attributed. No. 70 or 301 at Bethnal Green, as "Still Life." Exhibited, Old Masters, 1894. Possibly the picture bought by Lord Hertford at the sale of Lord Northwick, London, Phillips, July–August 1859; No. 19, "a group of Fruit, with lobster and silver vase; capially painted," £17 17s.

175 Still Life, with a Lobster

Gallery XVI

Canvas, $30\frac{7}{8} \times 40\frac{1}{4}$ (78.5×102.3). Signed to right of centre above: *J. De Heem f.* No. 70 or 301 at Bethnal Green, as "Still Life." In the collection of Lord Hertford before 15 Feb. 1859, when there is a bill for framing this picture.

FERDINAND HEILBUTH

German and afterwards French School. Born at Hamburg in 1826; died in 1887. Having at the outset developed his art during a residence of several years in Rome, Heilbuth became in his definite style a characteristically Parisian painter. In Rome he had been known as "the Painter of Cardinals." In Paris he rendered

the landscapes of the *banlieue*, or outskirts of the city, and of the environs—combining with these landscape settings modern genre scenes and studies of the *Parisienne* of his day. A Prussian by birth, he declined, when war was declared between France and Prussia, to take up arms against his adopted country. He accordingly went to London, and on his return at the termination of the conflict became by naturalisation a French citizen.

342 Excavations in Rome

Canvas, $33\frac{1}{8} \times 58\frac{1}{4}$ (84.2×148). Signed in lower right corner: *F. Heilbuth*.

576 The Cardinal

Canvas, $27\frac{5}{8} \times 48$ (70.2×122). Signed on the balustrade to left: *F. Heilbuth*. Title in Inventory of the Collection, "Boy Kissing the Cardinal's Hand on Monte Pincio." These pictures were probably bought direct from the artist by Sir Richard Wallace, who was acquainted with him.

BARTHOLOMEUS VAN DER HELST

Dutch School. Born at Haarlem in 1611 or 1612; buried at Amsterdam 16 December 1670. Probably the pupil of Nicolas Elias Pickenoy, whose style, with less force and breadth but more geniality and a higher elaboration, is unmistakably recalled in his most characteristic works. He practised chiefly at Amsterdam; was one of the most skilful of the Dutch portrait-painters, and a fine artist, although not in the very first rank. His masterpieces are "The Banquet of the Civic Guard in honour of the Peace of Westphalia," and "The Civic Guard of Captain Roelof Bicker," both in the Rijks-Museum of Amsterdam.



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110 A Family Group

Gallery XVII

Canvas, $66 \times 77\frac{1}{4}$ (167.6×196.2). Inscribed in right corner: *Van der Helst f 1654*. Bethnal Green, 78, as "Family Portraits."

JAN VAN DER HEYDEN

Dutch School. Born at Gorkum in 1637; died at Amsterdam 28 September 1712. Pupil of an unknown painter on glass. He practised chiefly at Amsterdam, but travelled also in England and Germany. His street scenes are marked by wonderful finish, with breadth and harmony. The figures introduced are often by Adriaen van de Velde or Eglon van der Neer.

195 A Street Scene in Cologne

Gallery XIV

(Formerly "A Street Scene." Figures by Adriaen van de Velde)

Panel, $12\frac{1}{8} \times 15\frac{5}{8}$ (30.8×39.7). Bethnal Green, 177, as "Cologne Cathedral." On the back is the engraving of the picture from the

Choiseul Gallery, inscribed "Du Cabinet de Mr. le Duc de Choiseul. De la grandeur de 15 pouces par 12." It is Smith, 22:—

A View in the City of Cologne, showing, on the right a portion of the entrance to the town, built of brick; and beyond it, a church with a square tower; and still farther, a building with a small steeple: both these are inclosed with a wall, having a row of trees at the side, where the eye views in perspective the adjacent houses. Among the various figures introduced by Adrian Vander Velde may be observed a group of four men in the dress of Turks; more towards the buildings is a boy playing with a dog; and close to a turret are two priests. Engraved, No. 75, in the Choiseul Gallery. 1 ft. by 1 ft. 3 in. Panel. Now [1834] in the collection of [the third] Marquis of Hertford.

The "Companion" is Smith, 23, "A View in the City of Cologne," collections of the Duc de Choiseul, 1771; Prince de Conti, 1777; M. Robit, 1801. Our picture was bought in for £31 10s. (lot 52) by Lord Yarmouth (afterwards third Marquis) at the sale of his pictures at Christie's, 4 July 1807. It was probably in the De Conti sale with the "Companion" as one of "Différentes places de la ville de Cologne, enrichies de figures de A. van de Velde, 4,950 f. (Mireur). Smith, Supplement 1 and Supplement 5, are variants. Compare also Smith, 98, now No. 866 in National Gallery.

225 View of the Westerkerk (West Church) at Amsterdam

(Figures by Adriaen van de Velde)

Gallery XIII

Panel, $16 \times 22\frac{7}{8}$ ($40 \cdot 8 \times 58 \cdot 2$). Signed on stone parapet to extreme right: *J. V. D. Heyden*. Bethnal Green, 171, as "The Jesuits' Church, Amsterdam. From the Collection of the Comte de Morny." Smith, 62, thus described:—

A View on a Canal at Amsterdam, called "The Westerkerk." In the middle of the picture are a church, most exquisitely painted, and a row of trees.



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partly intercepting some houses. The figures are by Adrian Vander Velde. This is, perhaps, the picture described No. 24, p. 379. [This is a mistake, the description does not agree.] 1 ft. 4 in. by 1 ft. 10 in. Panel. Collection of M. Helsleuter, 1802, 4,200 f. (£168).

At the Helsleuter (? Van Eyl Sluter) sale described as "*Vue du canal nommé le Westerkerke, à Amsterdam; dans le milieu l'église de ce nom . . . figures par Van der Velde*, bois, 16×22 pouces, 4,000 f.—Femme Renault. Rembrandt was buried in this church, 8 October 1669" (Ch. Blanc). An inscription on the back gives the title. There is also a seal bearing the monogram "F. D." (probably Duval), surrounded by a wreath of oak-leaves and acorns; and "No. 62 T." Our picture was No. 117 in the sale of Monsieur Duval of Geneva, Phillips's, London, 13 May 1846:—

A View of Westerkerk and the surrounding buildings at Amsterdam.—In the foreground is a canal bordered by a row of trees, through which are seen the church and various buildings illumined by the sun. The details

of this building are truly astonishing, and A. V. Velde has exerted all the powers of his pencil to introduce figures rivalling in their beauty and finish the charming morceau they are intended to embellish; the boat and the water are also by the hand of A. V. Velde. On panel, size 1 ft. 11½ by 1 ft. 4¾. £1,018 10s.

It reappears in the sale of Count de Morny, Phillips's, 21 June 1848, No. 97, with the same description, and fetched £966, when it must have been bought by Lord Hertford. Waagen ii., 160, and Supplement, p. 91, says that in 1854 Lord Hertford had two Van der Heydens, purchased for £1,000 from Duval of Geneva; but only the above picture appears to have come from the Duval Collection, and that not directly.

230 Exterior of a Church

Gallery XIII

(Figures by Adrien van de Velde)

Panel, $17\frac{1}{2} \times 23\frac{1}{4}$ (44·5 × 59·1). Signed in deep shadow on stone at extreme right: *JVHeyden*. Bethnal Green, 180, as "A Church." On the back is a seal, that of Baron van Brienon van de Groote Lind; our picture must therefore be Smith, 102, with which it agrees in description, except for some difference in the measurements:—

A View in a Large Square or Place of a Town in Holland, adorned with lofty trees. The scene is distinguished by a large handsome church on the right, with adjoining buildings of a picturesque appearance. Among the numerous figures which add interest to the picture may be noticed a group of boys playing at marbles in front of the church. This is a clear and superlative work of the combined talent of Van der Heyden and Adrian Vander Velde. 1 ft. 3½ in. by 1 ft. 8 in. Panel. Collection of M. M. Muller, Amsterdam, 1827, 4,510 florins (£400). Now [1834] in the collection of the Baron van Brienon vande Grotelinde, Amsterdam.

It was doubtless bought by Lord Hertford at the Baron's sale, Paris, 8 May 1865, like our Potter, No. 189 and Rubens, No. 522.

WILLIAM HILTON R.A.

British School. Born at Lincoln in 1786; died in 1839. A.R.A. in 1813; R.A. in 1819; Keeper of the Royal Academy in 1827. The most important work of this painter, a "Christ Crowned with Thorns," is in the Tate Gallery (Chantrey Bequest purchase), and also "Nature blowing bubbles for her Children."

633 Venus appearing to Diana and her Nymphs

Entrance Hall

Canvas, $59 \times 73\frac{3}{4}$ (150 × 187·3). Bethnal Green, 35, with note, "From Lord Charles Townshend's Collection." Bought by Mawson for Lord Hertford at the sale of Lord Charles Townshend, Christie's, 13 May 1854, for £640. Lord Hertford wrote to Mawson, Paris, 11 May 1854:—

You give so good an account of the picture by Hilton that it makes me anxious to have it notwithstanding its size, which is inconvenient.

A previous sale was in 1845, Thomas Wright, *Venus at a Bath of Diana*, £325 10s. (Norton). Exhibited, Manchester, 1857, No. 39. A study for our picture, "Diana at the Bath," is in the Tate Gallery (Vaughan Bequest).

MEINDERT HOBBEEMA

Dutch School. Born at Amsterdam in 1638; died there 7 December 1709. Developed under the influence of Jacob van Ruisdael. Domiciled at Amsterdam, where from the year 1668 to that of his death, he was employed in the Excise and is said to have given up painting, but the *Avenue at Middelharnis*, his masterpiece at the National Gallery, with a doubtful figure in the date, cannot,

from the history of the Avenue itself and other details, be earlier than 1682; the date is, therefore, 1689. Adriaen van de Velde and Lingelbach usually painted the figures in his landscapes. His finest works are in England, where his reputation has always stood high. In the Continental galleries it is not easy to form an adequate idea of his art. The National Gallery and the Wallace Collection are especially rich in landscapes from his brush.

60 Landscape with a Ruin

Gallery XVI

Panel, $23 \times 32\frac{1}{2}$ ($58\cdot5 \times 82\cdot5$). Signed to right: *M. Hobbema*. Bethnal Green, 212, as "Landscape." Bought by Lord Hertford for 98,000 f., No. 5 in sale of Prince Paul Demidoff di San Donato, Paris, 18 April 1868 (B.A.A.), illustrated and thus described:—

Site aux environs de Haarlem, 59×83 . Bois, signé à droite, *M. Hobbema*. On s'aperçoit à l'horizon le cloche de Haarlem, et à gauche des ruines qu'on dit être celles du château de Brederode. Dans ces derniers temps il a appartenu à la grande collection Hoffman de Haarlem, 1827, puis à la collection Vandenberg d'Amsterdam. Il faisait partie de la collection de M. Nieuwenhuys de Bruxelles, lorsqu'il passa, en 1840, dans la galerie de San Donato. Décrit dans Smith, No. 69.

The above account confuses Smith, 69, from Madame Hoffman's Collection (which is our No. 99) with the picture in question. The remainder of the pedigree may be correct. De Groot (No. 17, as



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"Landscape with a River") says: "A work of the mature period; the water is the best part of the picture. The same ruin has been thrice repeated by Hobbema: 1. From the same spot in De Groot 19 (in the collection of H. C. Frick, New York, from the collection of Earl Howe, Gopsall). 2. From a nearer viewpoint, but the same side, in De Groot, 18, in the collection of the late F. Fleischmann, London (a sketch in Munich print-room). 3. In De Groot, 24, a picture in the sale of the Baron Königswarter of Vienna, 1906, the description of which agrees with our picture. The principal differences in the figures are that in No. 24, on the right bank, sits an angler with a woman, while on the water are three persons in a boat. (Panel, $20\frac{1}{2} \times 26\frac{1}{2}$ in.) Jacob van Ruisdael painted the river from the same standpoint in the picture belonging to the Earl of Northbrook (De Groot, Ruisdael, 39)." The Ruisdael is entitled "The Ruins of the Castle of Brederode." In addition to the pictures enumerated by De Groot, there is another version of the subject by Hobbema in the Cook Collection at Doughty House, Richmond.

75 Stormy Landscape

Gallery XVI

Canvas, $37\frac{1}{2} \times 49\frac{3}{4}$ ($95\cdot3 \times 126\cdot4$). Inscribed to right of centre below: *M. Hobbema f. 1663*. Bethnal Green, 76, as "Landscape," with note: *This picture was presented on the occasion of Hobbema's reception into the Royal Academy of Amsterdam. Signed and*

dated 1663. This statement is borrowed from Smith, who describes the picture, under 32, as follows :—

The Fisherman. The view exhibits the usual scene of cottages, delightfully embosomed in trees, and a stream of water in the middle, extending to the left of the picture, on which side is also a high road leading to distant dwellings, through woody land and open common. A cluster of lofty trees gives beauty to a finely broken and raised foreground, and the introduction of nine figures, among whom is a fisherman, contributes to enliven the scene. 3 ft. 1 in. by 4 ft. 2 in. Canvas. This capital picture has the reputation of having been painted for the artist's reception into the Middelburg Academy. Collection of M. Smeth van Alphen, 1810, 3,250 florins (£292); of M. Le Brun, Paris, 1811, 10,000 f. (£400).

De Groot, 167, "Somewhat dark on the right, and restless in the lighter passages on the left. One of Hobbema's masterpieces." Sales: P. de Smeth van Alphen, Amsterdam, 1 August 1810, No. 40 (3,250 florins, La Fontaine); J. B. P. Le Brun, Paris, 15 April 1811, No. 105 (10,000 f.). In the collection of Cardinal Fesch (Waagen,



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Supp. 89-90). A note of Sir J. Murray Scott, "Hobbema, No. 106, Cardinal Fesch, 8,000 livres" [properly scudi], is confirmed by sale catalogue (B.A.A.): "106 (Catalogue of 1841, No. 150), *Vue de Hollande prise à l'entrée d'un bois*, toile, 3 × 4 pieds, 8,000, soit 43,040 f., Herforth" (*sic*). De Groot is therefore mistaken in saying the picture was not in the sale of 1845. In earlier editions this picture was wrongly stated to have been purchased at the Van Brienlen sale. See under No. 95. At Art Treasures Exhibition, Manchester, 1857, No. 24, as "Landscape, signed and dated 1665" (*sic*). Exhibited, Old Masters, 1892, No. 71.

95 Wooded Landscape

Gallery XVII

Canvas, 30 × 43 $\frac{1}{4}$ (76·2 × 109·9). Signed to right: *M. Hobbema*. Bethnal Green, 237, as "A Woody Lane." Smith, No. 66, thus described :—

A Landscape, representing a scene of common occurrence in Holland. On the left is a dyke, the sloping side of which is covered with bushes and trees. The middle ground is occupied by a pool, fringed with rushes and other aquatic weeds, and on the right stand clusters of lofty trees, among which winds a road. The foreground is enlivened by a group of three figures, one of them, in a red jacket, leaning on a staff, is apparently conversing with his companion, who is seated with a bundle by him; two other persons, a man and a woman, are seen passing through a wood. The view terminates with clusters of light trees and bushes. 2 ft. 6 in. by 3 ft. 7 in. Canvas. This simple scene is rendered highly interesting by a happy union of colour, composition and effect; and the whole is executed with admirable firmness and precision of pencil; for these qualities alone it may be cited as one of the artist's finest productions. The late possessor, M. de Vos, of Amsterdam, purchased it a few years back at Haarlem for 600 florins (£54). It was sold in that gentleman's collection at Amsterdam in 1833 [2 July,

No. 16] for 11,400 florins (£1,026). Now [1835] in the collection of Baron Van Bienen van der Grootelinde [at The Hague].

De Groot, 168; who says that it was purchased in Guelderland in 1773 by J. De Vos according to the Van Bienen catalogue. Bought by Lord Hertford at the sale of G. Th. A. M. Van Bienen van de Groote Lind, Paris, 8 May 1865, No. 13, for 90,000 f.

99 Landscape with a Watermill

Gallery XVI

Panel, $27 \times 35\frac{3}{4}$ ($68\cdot5 \times 90\cdot8$). Signed to right of centre below: *M. Hobbema*. Bethnal Green, 141, "The Water Mill." Smith, 3 and 69, thus described under 3:—

A view, exhibiting an undulating country, traversed on the left by a high road leading to a distant cottage, and on the opposite side are a watermill and a cottage on a river. The picture may further be distinguished by a man and a woman [two men] passing a bridge, beyond which are a man and a woman apparently conversing with a traveller who is seated by the roadside. 2 ft. 2 in. by 2 ft. 11 in. Canvas. Collection of M. J. Tak, Leyden, 1781, 550 florins (£49). A picture corresponding with the preceding description is in the collection of Madame Hoffman, at Haarlem.

The description under 69 is as follows:—

A landscape, representing a picturesque and rural scene, with a watermill and a cottage standing on the farther bank of a large piece of water, which covers the left side and front of the picture, and passes through a channel to the right, over which is a bridge of boards, laid longitudinally; farther is



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a cluster of trees, the trunks and foliage of which form a fine contrast to the distant meadows, over which a gleam of sunshine is passing. This is an excellent picture, remarkably clear and fresh in tone, and painted with a full free pencil. 2 ft. 3 in. by 3 ft. (about). Panel. Collection of Madame Hoffman, Haarlem, 1827.

Bought by Mawson for Lord Hertford at the sale of William II, King of Holland, The Hague, 12 August 1850, No. 98 (27,000 florins). De Groot, 85. History: Sale of J. Tak, Soeterwoude, 5 September 1781, No. 24 (525 florins, Delfos). In the collection of Madame Hoffman, Haarlem, 1827 (Smith); sold 2 June 1846. In the Art Treasures Exhibition, Manchester, 1857, No. 23. Mentioned by Waagen, ii. 160. The same mill appears, seen from the same side, in front left-hand corner, in No. 67 (De Groot), Rijks-Museum, No. 1188; and in No. 71 (Chicago Art Institute, No. 16); from another point of view in No. 66 (Rijks-Museum, No. 1187, and No. 86 (Lady Wantage's Collection, London, No. 103 in 1905 catalogue).

164 The Outskirts of a Wood

Gallery XIII

Panel, $20\frac{1}{2} \times 26\frac{5}{8}$ ($52\cdot1 \times 67\cdot7$). Signed on rail of fence in foreground: *M. Hobbema*. No. 200, Bethnal Green. Smith, 11, thus described:—

Peasants approaching a Ford. The view represents a country abounding with trees, several clusters of which are on the left [*i.e.*, spectator's right],

concealing in part some houses ; on the same side, but nearer the front, is a peasant passing a rustic bridge over a brook, the stream from which has flooded a road on the right [left], through which a man and a woman are about to pass ; beyond them may be noticed three persons near a cottage. This delightful picture is remarkable for the purity and freshness of its tones, as well as for the rich empasto of its colouring. 1 ft. 9 in. by 2 ft. 3 in. Panel. Collection of M. Geldermeester, 1800, 2,160 florins (£194). Now [1835] in the collection of M. Hodgshon.

The sale was that of Jan Gildemeester, Amsterdam, 11 June 1850, No. 75 (C. Buys). Bought by Lord Hertford at the Hodgshon-Roëll sale, Amsterdam, 25 April 1872, No. 9, for 45,000 florins, as *Paysage boisé en Gueldre* (Note by Sir John Murray Scott). In De Groot's catalogue this picture is enumerated and described twice, under Nos. 227 and 244. Exhibited, Old Masters, 1889, No. 112.

HANS HOLBEIN THE YOUNGER

German School. Born at Augsburg probably in 1497 ; died in London, probably of the plague, in October or November 1543. Son of Hans Holbein the Elder, and doubtless his pupil. He worked in Basle from 1514, visited England in 1526-28, and finally settled there in 1531, becoming one of the King's painters in 1536. For a version of a miniature portrait of himself, see the Catalogue of Furniture, &c., XI, B, 93.

IMITATIONS OF HOLBEIN AND HIS SCHOOL

547 King Edward VI

Paper on board, $26\frac{5}{8} \times 21$ ($67\cdot8 \times 53\cdot4$). Bethnal Green, 115, "Artist unknown." This is a much later adaptation, on an enlarged scale, of the portrait of Edward VI, by a follower of Holbein, in the National Portrait Gallery, No. 442.

554 Jane Seymour, Queen-Consort of Henry VIII

Paper on canvas, $26\frac{3}{8} \times 20\frac{3}{4}$ ($67 \times 52\cdot8$). Bethnal Green, 111, "Artist unknown." This is also an adaptation, based on the portrait in the Imperial Gallery at Vienna, No. 1481, for which there is a drawing at Windsor.

MELCHIOR DE HONDECOETER

Dutch School. Born at Utrecht in 1636 ; died at Amsterdam 3 April 1695. Pupil of his father Gysbert de Hondcoeter and of his uncle Jan Baptist Weenix. He lived between 1659 and 1663 at The Hague, and afterwards at Amsterdam. Hondcoeter depicted the life and individuality of birds—especially those of the farmyard—with vigorous dramatic characterisation as well as striking decorative effect, the drawback being a pervading hotness of colour.

[64 Peacock and other Birds See under Jan Weenix]

[69 Dead Birds and Game See under Jan Weenix]

NOTE.—The above two pictures have hitherto been attributed under these titles to Hondcoeter, and in the 13th edition No. 64 was supposed to be the *Fowls and Peacock* by that painter, No. 296 at Bethnal Green, and No. 69 the *Dead Game* by Hondcoeter, No. 152 at Bethnal Green. But the title *Fowls and Peacock* really fits No. 83, and *Dead Game* must have been a small picture, since it hung on a screen. It appears to be no longer in the Collection, unless as a Weenix. There are more weighty considerations for the transfer or restoration of both pictures to Jan Weenix. The elements of the pictures throughout are those we find in the other works by Weenix, except perhaps the ducks of No. 64. Compare the

buildings, statues and pictures of the backgrounds with those of Weenix, or, again, the little monkey of No. 69 with the almost identical one in No. 59. There are numberless other resemblances. Add to this that at Bethnal Green was a Weenix wrongly described as "from the Fesch Collection," *Dead Game and Peacock*, No. 77, evidently an important work. In the 13th edition this was supposed to be No. 140; but that picture agrees in description, date and size with a picture bought by Lord Hertford at the Pommersfelden sale. This being so, no other picture fits the title of the Fesch Weenix except No. 69. Finally, No. 64 agrees in description with the Weenix, *Peacock and Ducks*, No. 309, at Bethnal Green, and this seems to have been hung as the pendant of No. 69 at that exhibition (the sizes are almost identical; note also the sunflowers in both). The painting of the two men is not always easy to distinguish: both were pupils of the older Weenix; but the balance of probability as well as tradition is strongly against the authorship of Hondecoeter.

83 Cock and other Birds

Gallery XIV

Canvas, $41 \times 49\frac{1}{2}$ (104.2×125.8). Signed at top of wall to left: *M. D. Hondecoeter*. Bethnal Green, 296, as "Fowls and Peacock." Mentioned by Waagen, Supplement, p. 91, as "a good but not first rate picture by the artist." This picture was at one time at Brussels, for the label of Paul Kie . . . rt, who lined it, is on the back; it was in the collection of Lord Hertford before 15 Feb. 1859, when there is a bill for framing it.

HENDRIK HONDIUS

Dutch school. There are two engravers of this name, Hendrik Hondius I or Le Vieux, and II, or Le Jeune. The former was born at Duffel in Brabant 9 June 1573 and died after 1648. He learned drawing in Brussels from Godefroy van Gelder, goldsmith to the Duke of Parma, and was scholar also of J. Wiericx and Jan Fredeman de Vries; went to Cologne, Paris and London, and settled at The Hague. Hendrik Hondius the Younger was born probably in 1597 in Amsterdam and died apparently after 1648. He was a son of Jodocus Hondius I; in 1635 he was a member of the Guild at The Hague. If not born in England he must have lived there, for he signs sometimes, H. H. Anglo Britanus [*sic*] or with the monogram H.A.B. Besides drawings and etchings certain paintings are ascribed to him. There is some doubt, as in other cases, which of the two is the author of our drawing. Its subject recalls two etchings by Hondius the Younger, an *Allegory on the Fragility of Human Things*, and *Death, on a winged horse, fires a pistol at a cavalier in flight; in the distance a battle*. On the other hand, the monogram on our drawing is assigned by Wurzbach, *Niederländisches Künstlerlexicon*, to Hondius the Elder, whose work is chiefly portraits and the reproduction of sacred history.

771 Death and the Huntsman

Sepia drawing with washes of blue, $6\frac{1}{4} \times 3\frac{7}{8}$ (16×9.8). Inscribed in centre below: *1625 Hh. (in monogram) fecit*. Collector's mark to left and right: *T.H. (i.e. Thomas Hudson, the master of Reynolds)*. In the centre is a tree with the serpent offering an apple; to left a knight on horseback with falcon on wrist; to the right Death with hour-glass and dart. There are besides an ox, a goat, a boar, a turkey, a porcupine, a frog and two hounds. The whole is doubtless an elaborate allegory.

PIETER DE HOOCH OR HOOGH

Dutch School. Born at Rotterdam in December 1629; died soon after 1677, presumably at Amsterdam. He was at first influenced by Jacob Duck, afterwards by Rembrandt, but worked out a style absolutely his own. He was in 1653 at The Hague, then for a couple of years at Delft, and later at Amsterdam. In the treatment of subtle gradations and brilliant contrasts of indoor light, as in the rendering of the intimate charm and repose of indoor life, De Hooch has only one rival—Vermeer of Delft. His finest works are in England.

23 Interior, with a Woman peeling Apples

Gallery XVI

Canvas, 26×21 ($66 \times 53 \cdot 3$). Cleaning has revealed a curious patch of black plaster painted on the woman's face. Bethnal Green, 105. Bought by Lord Hertford at the Casimir-Périer sale, Christie's, 5 May 1848, No. 6, for £283 10s., as "Lady Peeling Apples, 21×28 ." Mentioned by Waagen, Supplement, p. 87. Described by Bürger, *Gazette des Beaux-Arts*, 1866, vol. xxi., p. 561, as a Vermeer, No. 16. Exhibited, Old Masters, 1893, No. 55. De Groot, *Dutch Pictures in English Collections*, 55. De Groot, 33, who says: "Its general effect is fine. It is somewhat similar in style to the Werner Weissbach picture at Berlin ('Lady at her Needlework with a Child, in a Room,' reproduced in Sedelmeyer's 'Catalogue of 100 Paintings,' No. 15), but not so charming in subject; it is of the same period as the Six picture ('The Good House-wife,' No. 46 in the Six Collection)."



23



27

27 Interior, with Woman and Boy

Gallery XVI

Canvas, $28\frac{3}{4} \times 23$ ($73 \times 58 \cdot 4$). Signed in lower right corner: PDH. (the "H" is imperfect). Bethnal Green, 99, as "An Interior." Smith, 45, thus described—

The Interior of a Room, with a window composed of stained glass, concealed in part by a red curtain. A woman, dressed in a dark-coloured jacket and a scarlet skirt, stands near the door in the act of taking a basket of fruit from a boy, wearing a grey dress and a white cap. The open door gives a view across a vestibule, down a passage, at the end of which is seen a woman at the half-door of a house. This is a clear and most satisfactory

example of the master. 2 ft. 4½ in. by 1 ft. 11 in. Canvas. Now [1833] in the collection of the Baron Van Brien en Vande Grootelindt, Amsterdam.

De Groot, 34, who says:—

It probably dates from 1665; it is more vigorous in tone than the other picture, and is probably somewhat earlier. The coat-of-arms over the doorway is *or*, a *fess azure*. The arms on the window bear the inscription, to the left, 'Cornelis Jansz' or 'Jac'; to the right, 'Marnic' or 'Maerti' [with date below?]. To the left is the monogram of the man's family: an 'M' from the midst of which rises a shaft bearing a small 'c' and ending in a '4.' To the right is that of the woman's family: in a lozenge, a shaft, with two cross-strokes above and two strokes meeting at an angle below, has an 'M' to the left and a 'C' to the right.

Charles Blanc does not mention this picture, but speaks of a De Hooch, a "Woman with a Parrot," bought by Lord Hertford for 3,000 f. De Groot calls the picture "The Boy bringing Rolls or Apples." The objects appear really to be pomegranates. Sales: M. T. Andrioli, widow of Jan Cliquet, Amsterdam, 18 July 1803 (800 florins, C. S. Roos); Van Brien en van de Groote Lind, of Amsterdam, Paris, 8 September 1865, No. 14, when it was bought by Lord Hertford for 50,000 f.

JOHN HOPPNER R.A.

British School. Born at Whitechapel (London), 4 April 1759; died 23 January 1810. A.R.A. in 1793 and R.A. in 1795. He soon became, through the patronage of the Prince of Wales, a very fashionable portrait painter. In his earlier style he took Reynolds as his model. In his later time he was the more or less friendly rival of Lawrence.



563

563 George Prince of Wales (afterwards George IV) Gally IX

Canvas, 49½ × 39½ (125·8 × 99·3). Bethnal Green, 18. (There was also 19, "Portrait of a Lady," no longer in the Collection.) According to information supplied by Mr. Lionel Cust, Keeper of the Royal Collections, this portrait was, with several others, purchased by the Prince Regent from Hoppner's widow in 1810, and thereupon presented by him to the Earl of Yarmouth (afterwards

third Marquess of Hertford). Messrs. W. Mackay and W. Roberts, in their *John Hoppner, R.A.*, 1909, pp. 94-5, surmise that our picture may be the one exhibited at the Academy in 1796, and adversely criticised by "Anthony Pasquin." A whole length of the Prince by Hoppner was engraved by W. Say, 1 January 1812, from a picture in the possession of the third Marquis of Hertford. It is no longer in the Collection. Some letters from Lord Hertford to Mawson in 1855 probably relate to this picture, though it is called a "Northcote." He writes from 2 Rue Laffitte, Paris, July 5, 1855:—

There are a few things I should like to have at the sale of my Father's Villa in the Regent's Park on the 9th inst. . . .

Paris, July 6, 1855.

In anticipation that you will have the kindness to attend the sale at the Regent's Park for me, and having no time to spare I send you the list of things I wish to have and that I hope you will have the kindness to buy for me. . . .

Pictures.

118. P. Veronese—not more than £40 or £50.

120. Ruysdael—What you think it is worth and a little more.

122. Northcote—Portrait of George IV when Prince of Wales. I am anxious to have it.

Paris, July 20th, 1855.

I am extremely obliged to you for having had the kindness to buy my caprices at the Regents Park sale. You did it all beautifully, and just what I wished . . . I depend on your usual kindness for having the Prince of Wales portrait repaired for me [*i.e.*, our No. 563]. I rather regret the landscape [*i.e.*, the Ruysdael], tho' an indifferent picture, because it was in my room when I was a boy, a few years ago. What prices people give now for all these old affairs! It is ridiculous.

The villa was "St. Dunstan's," in Regent's Park. A life-interest in it was left, under the will of the third Marquis, their guardian, to the Countess of Zichy and her two sisters, daughters of Admiral Sir Richard Strahan. From inventories taken by Messrs. Philips and Neale at the beginning of the tenancy in 1842 (it ended ten years later) it appears the Veronese was the Vision of St. Helena, *i.e.*, the picture now in the National Gallery; the Ruysdael was by Solomon Ruysdael, *River Scene with Boats and Buildings*, and the "Portrait of the Prince Regent" is presumed to be by Northcote, as also a *Portrait of Lady W. Gordon*, which may be the Hoppner that was at Bethnal Green. There were also portraits of George III and Queen Charlotte, by Gainsborough; a *Battle Piece, with Louis XIV and Staff*, by Vandermeulen or Hondcoeter; a Portrait of the Countess by Grant; a *Portrait of a Baroness*, by Reynolds; *J. W. Croker and Lord Hertford*, and an "oval ditto in crayons" by Lawrence; a *View of the Palace at Naples*, by Ochiali, and a few prints, including three by Bromley, of Lord Hertford, Madame Grisi and Mlle. Rachel.

HUBERTUS VAN HOVE

Modern Dutch or Belgian School. Born at The Hague in 1814; died in Antwerp, 1865. Son of Bartolomeus Johannes van Hove, a Dutch painter of interiors; pupil of his father and of Van de Sande Bakhuizen. Hubertus painted the interiors of churches, architectural and perspective views, and afterwards kitchen pieces, imitating de Hooch. He was at The Hague till 1854; afterwards at Antwerp. There is a *View on the Seashore, near Rotterdam*, by him in the Rotterdam Museum, and works at Haarlem, The Hague, Munich and Courtrai.

736 A Doorway at Antwerp

Water-colour, $6\frac{1}{8} \times 4\frac{1}{2}$ (15.5×11.3). Signed to left below with two monograms made up of the letters HVH and BJZ respectively. This water-colour had formerly passed as a work of Baron Leys, and was No. 691 at Bethnal Green, 1874 catalogue, under that name. In manner it is not unlike the work of Leys, but the monograms did not seem to have any connection with him. The puzzle was solved by the existence, in the Museum of Courtrai, of a picture in which Leys and Van Hove collaborated, and which bears both their signatures. The second monogram stands for "Bartholomeus Johannes' Zohn," i.e., son of Bartholomeus Johannes van Hove. Mr. M. G. Caullet, of the Courtrai Gallery, informs us that the collaboration of Leys and Van Hove dates our water-colour about 1845.

JAN VAN HUYSUM

Dutch School. Born at Amsterdam 15 April 1682; died there 7 February 1749. Pupil of his father Justus. Practised chiefly at Amsterdam. In his day he was called "The Phoenix of Flower and Fruit Painters." His works are remarkable for finish of detail and decorative effectiveness.

149 Flowers in a Vase

Gallery XIV

Panel, $31\frac{1}{4} \times 23\frac{3}{8}$ (79.4×59.4). Inscribed in lower right corner: *Jan Van Huysum fecit 1726*. Bethnal Green, 247, as "Flowers." On a label on the back is the title *Bouquet aux Papillons*. A picture, "Flowers," was bought by Sir Richard Wallace from Nieuwenhuys in 1872, according to Sir J. Murray Scott.

207 Fruit and Flowers

Gallery XIV

Panel, $31\frac{1}{2} \times 23\frac{3}{8}$ (80×59.4). Inscribed to left below: *Jan Van Huysum, fecit*. Bethnal Green, 124.

JEAN-AUGUSTE-DOMINIQUE INGRES

French School. Born at Montauban, 29 August 1780; died at Paris in 1867. A pupil of David. Carried off the Grand Prix de Rome in 1801. Elected to the *Institut* in 1825.

After Raphael

767 Hope and Charity

Gallery XI

Pencil, $14 \times 14\frac{1}{4}$ (35.5×36.2). Inscribed: *Ingres à son ami Calamatta*. Pencil drawing on one sheet after the separate predella paintings in grisaille by Raphael now in the Pinacotheca of the Vatican. These belonged originally to the great Borghese "Entombment." Probably among the drawings in the Calamatta sale, 1871. Luigi Calamatta (1802–1869) was an Italian engraver who came to Paris in 1822, became a follower of Ingres, and executed several plates after his pictures.

EUGENE-GABRIEL ISABEY

French School. Born at Paris in 1803; died there in 1886. Son of the celebrated miniature-painter Jean-Baptiste Isabey. He first painted Romantic genre, and then took up marine painting, which he practised for more than half a century.

271 Court Reception at a Château

Gallery XV

Canvas, $24\frac{3}{4} \times 35$ (62.9×88.9). Inscribed in lower left corner: *E. Isabey 1851*. Bethnal Green, 557, "Scene in the Garden of a Palace," and Inventory, "Garden of a Palace." It was possibly another version that appeared as *Réception dans un Château*, Verdé-Delisle sale, 1879, 11,000 f.



271

335 The Young Mother

Gallery XV

Canvas, $16\frac{1}{8} \times 11\frac{1}{2}$ ($40\cdot9 \times 29\cdot2$). Inscribed in lower right corner: *E. Isabey* 52. Bethnal Green, 548.



335

360 A Promenade by the Sea

Gallery XV

Canvas, $19\frac{1}{4} \times 26\frac{1}{4}$ ($48\cdot9 \times 66\cdot7$). Inscribed in lower right corner: *E. Isabey* 46. Bethnal Green, 560. Perhaps the picture bought by Lord Hertford for 551 f. 25, February 10, 1848 (Account).



360

579 Ships on the Seashore (at Calais)

Canvas, $24\frac{1}{4} \times 35\frac{1}{2}$ ($61\cdot6 \times 90\cdot2$). Inscribed to left below: *E. Isabey* 1851. Bethnal Green, 363, "Fishing Boats on the Shore." Bought by Lord Hertford at Davin sale, Paris, 14 March 1863 3,240 f. (de Ricci).

See also under SCHEFFER, A., No. 298.



579

CLAUDIUS JACQUAND

French School. Born at Lyons in 1805; died in Paris, 1878. He studied in the Lyons Academy, and was a pupil of Fleury Richard, a genre and history painter of that place. He first exhibited at the Salon in 1824, practised as a portrait painter, and executed frescoes in the Church of St. Philippe-du-Roule in Paris. There are historical paintings by him at Versailles, at St. Ferdinand, Neuilly (*Death of the Duc d'Orléans*), and in the museums of Lyons and Amiens; *La Vierge du Travail* is in the Cambrai Museum, and a genre piece in that of Moulins.

648 Soldiers Gambling

Canvas, $20\frac{1}{8} \times 27\frac{1}{4}$ (51.1 × 69.3). Inscribed in lower left corner: *Claudius Jacquand 1856*. Bethnal Green, 459. This picture was probably judged by Sir John Murray Scott not sufficiently important to become part of the Collection, and was among his pictures at 5 Connaught Place; but it appears in the Inventory of the Collection, and was accordingly handed over by the executors of Sir John Murray Scott in 1913. It is mentioned in Bryan's *Dictionary*, where the date is wrongly given as 1857. The number, 459, of the Bethnal Green Exhibition, which is still on the back, completes its identification.

KAREL DU JARDIN

Dutch School. Born in 1622 at Amsterdam; died at Venice 20 November 1678. Pupil of Claas Pietersz Berchem at The Hague; afterwards developed under the influence of Paul Potter. Made a lengthy sojourn in Italy, and afterwards practised at The Hague and Amsterdam. He is a genial humourist, and a vigorous painter of portraits; but his colouring is hard and the quality of his painting far from pleasant.

222 The Smithy

Gallery XIII

Canvas, $18\frac{1}{2} \times 20$ (47 × 50.8). Inscribed to left: *K. du Jardin fec. 1658*. Bethnal Green, 194, as "The Smithy: Shoeing Pack Mules." This is Smith No. 77; thus described:—

The Country Farrier. The view represents a high road, at the side of which is the shop and residence of the smith, built on a rock, from the side of which a high wall, having a door at the end of it, extends across the picture. Two laden mules, decked with abundance of trappings, one of a bay, the other of a grayish colour, stand in front of the shop, and the latter is having one of its hind feet shod: a man holds up the foot while the smith fits on the shoe; his box of tools lies on the ground by his side, and a

dog is close to it. Two children are near the door of the shop, within which is seen a man working at the anvil. The summits of the rocks are clothed with bushes; and above the wall, on the right [*i.e.*, spectator's left], are some distant meadows enclosed by hedges. A few flickering clouds float over the brilliant azure, and the scene is gilded by the glowing warmth of a fine summer's morning. This superlative production is painted in the artist's free and sparkling manner. Signed and dated 1658. 1 ft. 5 in. by 1 ft. 6 in. Canvas on Panel. Purchased in Italy of M. Sitteveau by the Count Pourtalès, from whom it was bought, with many other fine pictures, by the writer, in conjunction with Thomas Emmerson, Esq., and sold in Paris to M. Boursault for 20,000 florins (£800).

Bought by Theobald for Lord Hertford at the sale of E. Higginson of Saltmarshes Castle, 6 June 1846, No. 225, for £1,417 10s., as "*The Farrier*, purchased in Italy of Monsieur Siteveau by Count Pourtalès; Boursault Collection." Waagen, Supp. p. 89.

241 Portrait of a Gentleman

Gallery XIII



241

Copper, $12\frac{1}{8} \times 9\frac{1}{4}$ (30.8×23.5). Bethnal Green, 196, as "Male Portrait." 1848, sale of Sir T. Baring, *Portrait of a man in red cloak leaning on a table*, £50 (Lord Hertford). Waagen, Supp. p. 89.

641 The Strolling Ballad-Singers

Gallery XIII

(Formerly "Boors Merry-making")

Panel (circular), 9 (22.9). Bethnal Green, 122, as "Boors Merry-making." The picture is Smith, 19, thus described:—

.. The Mendicant Songsters. A group of nine persons assembled in front of a building; among them is a stout man holding ballads in his hands and apparently singing; at the same time his comrade is giving effect to the chorus of the song by a dance, in the performance of which his hat has fallen off. In front of the former is a boy standing with his back to the spectators. Engraved, No. 46, in the Poullain Gallery. $8\frac{1}{2}$ in. (round). Panel. Collection of M. le Brun, 1773, 1400 f. (£56); of M. de Poullain, 1780, 1700 f. (£68). In a sale by Mr. Christie, 1822, £40.

Smith has omitted the sale of the Marquis de Ménars (Marigny), Paris, February 1782, when our picture was No. 49:—

Un sujet agréable et très gai, composé de 10 figures de paysans qui s'amuse à chanter et danser; sur le devant est un enfant, vu par le dos, et près de lui un homme vêtu d'un veste rouge dans une attitude dansante. Cuivre [*sic*], 8 pouces de diamètre. Ce tableau sort du cabinet de M. Poullain, et se trouve dans le Recueil composé de 120 planches qui vient d'en faire graver le père Basan, et qui fait suite au volume du cabinet de M. le Duc de Choiseul, 1,350 livres. Handry (? Aubrey).

Waagen, Supplement, p. 89, "from the Duval [of Geneva] Collection." It was No. 107, and fetched £283 10s. in the sale of that collection

(Phillips, 12-13 May 1846), but it appears later in the sale of the Comte de Morny, London (Phillips), 20-1 June 1848, No. 47 :—

At the head of a band of wandering musicians a man in a red jacket, his stockings about his heels, and all his dress in the greatest disorder, is dancing in a grotesque manner; behind him a man and some women are singing to the accompaniment of a hurdy-gurdy; a boy, with his hands in his pockets, his back turned to the spectator, is looking on. Engraved by Gutenberg. From the collection of M. Poullain and M. Aubrey of Orleans. Copper [*sic*] circular, 9¼ in.; £157 10s.

TONY JOHANNOT

French School. Born at Mannheim 9 November 1803; died at Paris 3 August 1852. Chiefly famous as a vignettist, aquafortist, and engraver of works of the Romantic epoch. He was the youngest and best known of three brothers, the elder being Charles and Alfred. He worked at first in collaboration with Alfred, with whom he illustrated Walter Scott and Fenimore Cooper. He also illustrated alone Molière's plays, as well as "Gil Blas" and "Don Quixote."

693 Minna and Brenda

(From "The Pirate" by Sir Walter Scott)

Water-colour, $16\frac{1}{2} \times 13\frac{1}{8}$ ($42 \times 33\cdot3$). Signed in lower right corner: *Tony Johannot*. Bethnal Green, 667.

739 Young Girl Asleep

Water-colour, $4\frac{1}{8} \times 2\frac{7}{8}$ ($10\cdot5 \times 7\cdot3$). Signed: *Tony Johannot*.

JACOB JORDAENS

Flemish School. Born at Antwerp 19 May 1593; died there 18 October 1678. Pupil of his father-in-law, Adam Van Noort, but mainly developed under the influence of Rubens; Jordaens has been wrongly counted among his actual pupils. Although he constantly recalls him both in types and general mode of conception, his style shows the most exuberant individuality, and is easily distinguished from that of any contemporary.



120

120 The Riches of Autumn

Gallery XVII

(The Still-life is by Snyders)

Canvas, $77\frac{1}{2} \times 88\frac{3}{4}$ ($196\cdot8 \times 225\cdot4$). Bethnal Green, 61. Bought by Sir Richard Wallace from Nieuwenhuys, March 1872, for £2,150 (Note by Sir John Murray Scott; the reference to this picture, however, is not quite certain). This is one of the richest and most

important compositions of Jordaens in the class to which it belongs, namely, the second period of the artist, in which he approaches more closely to Rubens; it was probably painted between 1625 and 1628. It very closely resembles "La Fécondité" in the Brussels Gallery, but differs from that work in the main figure and some others, and appears to be somewhat later in style. Our painting must be a subsequent variant carried out by the artist himself; the nymph, half-draped, fronting the spectator, replacing the admirable back view in the Brussels picture, which was its chief motive. Our figure, finely decorative in itself, is less dramatically apt, and does not naturally support the great horn of plenty, which in the earlier version is borne by a satyr. A second child is introduced, beside the one plucking an iris; a double flute is given to the negro, and goat legs to the crouching satyr on the left, and a satyr takes the place of a woman reaching for the grapes, with the same action. The fruit, vegetables and foliage are, in both instances, painted by Snyders. Max Rooses (*Jacob Jordæns*, 1908) gives the history of the two pictures. The Brussels version, *The Fertility of the Earth, or Abundance*, No. 310, canvas, 178 × 240, was in the following sales:—1730, Della Faille, The Hague; 1759, Hendrik van Limburg, The Hague; in 1764 belonged to the Confrérie of Painters in that town; 1814, J. F. de Vinck de Wesel, Antwerp; 1827, Vinck d'Orp, bought for the Brussels Museum. A drawing for it was in the collection of Mr. J. P. Heseltine. Mr. George Queston, Brussels, has a painted study for the nymph, with fruit in her lap. Our picture was in the sale of the Schönborn von Pommersfelden Collection, Paris, May 17–28, 1867, and is thus described:—

190. *Bacchanale*.—Bacchants et bacchantes, faunes et enfants. C'est la riche composition qui est au musée de Bruxelles, No. 217, sous le titre de *La Fécondité*. Porté au catalogue 1857, No. 413, comme originale de Jordaens et de Snyders. 193 × 278. 300 f. (B.A.A.)

A sketch from it, 28 × 36, was in the De Beurnonville sale, 1884.

LOUIS-EUGÈNE LAMI

French School. Born in Paris, 12 January 1800; died there in 1894. Pupil of Gros and Horace Vernet. His reputation was chiefly acquired as a water-colour painter, in a style marked by richness of colour and a piquant vivacity recalling somewhat the art of the eighteenth century. His most interesting works, however, are scenes in contemporary Court history, fêtes given to Queen Victoria by Louis Philippe, the Orleans family at Claremont, the opening of the Crystal Palace. The Victoria and Albert Museum contains an extensive series of his water-colours comprised partly in the Bequest of the Rev. Chauncy Hare Townshend (1868), partly in that of Mr. Bryan (1880).

653 *L'Escalier des Ambassadeurs at Versailles* Gallery XXI (Formerly "The Great Staircase at Versailles")

Water-colour, $12\frac{3}{8} \times 19\frac{5}{8}$ (31.5 × 50). Inscribed in lower left corner: *E. L.* in pencil, *E. L. 1866*, with brush. Bethnal Green, 660. M. P. A. Lemoisne has pointed out that this is the staircase built under Louis XIV and demolished under Louis XV in 1752. Lami's drawing is therefore a reconstitution from the engraving by Surugue. There are two repetitions by Lami of the same subject. 1. A water-colour with many variations, signed *E LAMI MDCCCLXXVI* Paris, 32 × 50, belonging to M. Bruigant, Paris. 2. A painting, 66 × 104, signed *E Lami 1858* [or 3], belonging to M. Felix Doistan; this also has many variations.

663 Before the Great Revolution

Gallery XXI

Water-colour, $14\frac{3}{4} \times 25\frac{5}{8}$ (37.5×65.1). Signed in lower right corner: *EUGÈNE LAMI 1854*. Bethnal Green, 666, as "The Revel: Eve of the French Revolution."

702 The Court of Louis XIV in Flanders

Gallery XXI

Water-colour, $7\frac{1}{4} \times 13\frac{1}{4}$ (18.2×33.5). Signed in lower right corner: *E.L.* Bethnal Green, 670, as "Royal Drive: Time of Louis XIV." Perhaps the "Aquarelle par Eug. Lami" in a bill of Pillet for purchases at the San Donato sale, 8 March 1870, No. 375, 200 f. There is a water-colour resembling this in the possession of M. Frédéric Mallet.

An oil painting by Lami, *Le Galop au Bal de l'Opéra*, 68×91 , was bought by Lord Hertford through Mannheim at the San Donato sale, 21 February 1870, No. 54, for 2,000 f. (Receipted account). It had been acquired from the artist in 1854.

710 The Royal Procession at the Opening of Parliament, 1855

Gallery XXI

Water-colour, $5\frac{3}{4} \times 12\frac{1}{4}$ (14.4×31.1). Inscribed in lower right corner: *Eug. Lami, 1855*. Bethnal Green, 674. Bought by Lord



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Hertford through Mannheim at the San Donato sale, 1870, No. 277, as *Le Cortège de la Reine Victoria passant dans St. James Park et se rendant à Westminster*, 4,900 f. (Receipted account)

723 British Horse Artillery Marching Past

Gallery XXI

Water-colour, $11\frac{1}{4} \times 19\frac{1}{8}$ (28.7×48.5). Signed to right of centre below: *EUG. LAMI*. Bethnal Green, 673. This is doubtless "Revue du régiment du Royal Horse Artillery et du 17^e Lanciers à Woolwich, 14 Mai 1851"; San Donato sale, Paris, 8 March 1870, No. 296, 5,100 f. (Pillet, receipted account).

NICOLAS LANCRET

French School. Born in Paris 22 January 1690; died there 14 September 1743. His first master was Dulin. Then, attracted by the style developed by Watteau, he entered the atelier of Gillot, whose pupil the former had been, and worked there for several years. A close friendship had sprung up between Watteau and Lancret, but the latter followed the manner of his senior so closely and deliberately that some of his productions were actually attributed to Watteau, who took offence and withdrew from the intimacy. Two paintings in this collection, Nos. 422 and 448, are instances of this close imitation, which Lancret later on exchanged for a more spontaneous and individual manner. He was received at the Académie Royale, 24 March 1719, as a painter of *Fêtes Galantes*. He might fittingly be called the Marivaux of painting. The most notable examples of Lancret's work are to be found in

the Royal Palaces at and near Potsdam, in the Wallace Collection, the Dresden Gallery, the Condé Museum at Chantilly, the Museum of Angers, the Hermitage at St. Petersburg, the National Museum of Stockholm, the Louvre, and the National Gallery; in the collections of Lady Wantage, Mr. Alfred de Rothschild, Mr. Pierpont Morgan, and some others.

The reference, "Bocher," is to *Les gravures françaises du XVIII^e siècle*; *Lancret*, by E. Bocher.

378 Girl in a Kitchen

Gallery XVIII

Panel, $11\frac{1}{4} \times 9\frac{3}{4}$ (28·7 × 24·7). Bethnal Green, 439. The picture was in Lord Hertford's Collection in 1859, when a frame was made for it. "The attribution is open to doubt, the crisp, sharply-accented touch in the utensils of the kitchen interior not being such



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as we associate with Lancret" (Sir Claude Phillips). But a comparison of the still-life with that in such a picture as the Louvre *L'Automne*, proves that the attribution is not unreasonable, and the colour is characteristic of Lancret. A small scene of this character (*Cuisine de Campagne*) was in the sale after Madame Lancret's death. In the Hermitage are two kitchen-pieces ascribed to Lancret, *Une Cuisine* and *Le Valet Galant*.

In 1811 at the De Silvestre sale, *Un Intérieur de Cuisine* (14 × 11 pouces, 8 lignes) attributed to Lancret, was sold for 20 f. (Mireur). This was on canvas, but our picture appears to be identical with No. 625 in the sale of Robert de St. Victor of Rouen, Paris, 26 November 1822 and 7 January 1823, thus described (B.A.A.):—

Une servante dans sa cuisine, entr'ouvrant son corset pour chercher une puce qui l'incommode. Ce joli tableau est meublé de buffet, casseroles et autres ustensils de cuisine. Bois, 10 × 9 pouces, 152 f.

393 Mademoiselle Camargo Dancing (La Camargo essaye un nouveau pas)

Gallery XVIII

Canvas, $16\frac{1}{4} \times 21\frac{3}{8}$ (41·3 × 54·3). Bethnal Green, 433, as "The Dancer (Mdlle. Camargo)." Bought, through Delière, by Sir Richard Wallace, at the sale of Isaac Péreire, 7 March 1872, as *Portrait de la Camargo* (42 × 54 c.), No. 65, for 9,900 f. (Receipted bill). Bocher gives a previous sale: Cottin, Paris, 27 November 1752, No. 368, "Mesdemoiselles Camargo et Sallé dansant dans un jardin accompagnées par plusieurs figures. Deux compositions connues par les estampes de Laurent Cars; 16 pouces—20, 452 livres, à M. Le Brun." The companion picture

of Mademoiselle Sallé was also in the Péreire sale. She appeared in ballet costume (as Venus?) with three female dancers in the background (as Three Graces?), and a small band of musicians. The Péreire sale catalogue (B.A.A.) gives the following history of the two pictures: they were brought to Frederick the Great at the Castle of Rheinsberg when he was Crown Prince; he gave them later to his brother, Prince August of Prussia, who in 1813 gave them to Mlle. de V.; they were afterwards in a public sale and bought by M. Péreire in 1869. The engraving of the picture by Laurent Cars is accompanied by the verses:—

Fidèle aux lois de la cadence
 Je forme, au gré de l'art, les pas les plus hardis.
 Originale dans ma danse
 Je puis le disputer aux Balons, aux Blondés.



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A notice of the engraving (quoted by M. E. Bocher, "*Les Graveurs français du XVIII^e Siècle*") in the *Mercure de France*, July 1731, says:—

Le portrait a été peint par le sieur Lancret, peintre de l'Académie Royale de Peinture. Le talent que tout le monde lui connoit, surtout pour les sujets de bals et fêtes galants et champêtres, a été ingénieusement employé à faire un tableau des plus agréables. Il a si bien su saisir ce qu'un aussi excellent modèle a d'inimitable, que jamais figure n'a paru plus dansante. Les accompagnements sont traités avec goût et discernement; on voit des spectateurs et des symphonistes placés naturellement, et un très beau fond de paysage.

A more critical article, from the technical dancer's point of view, appeared in the same journal, April 1732, and an obituary notice of the dancer. A drawing for the figure of the dancer is in the Louvre, sanguine No. 27,542. There is an original repetition of this picture, with a marked variation in the colour-scheme, as regards the dress of the dancer, in the Hermitage Gallery at St. Petersburg. Another original, with fewer figures in the background, is in the Museum of Nantes, No. 127, "*Portrait de M. A. Cuppi, dit 'La Camargo'*" (Collection Cacault, bought by the Municipality, 1810). In the Neues Palais at Potsdam is "*La Camargo avec son Danseur*," showing the famous ballerina in the same costume and the same attitude as in this picture, but in the act of executing a *pas de deux* with a male dancer. Voltaire, adroitly balancing the beauty and skill of this dancer with the equal attractions of her rival, Mlle. Sallé, wrote the following lines:—

Ah! Camargo, que vous êtes brillante!
 Mais que Sallé, grands dieux, est ravissante!
 Que vos pas sont légers, et que les siens sont doux!
 Elle est inimitable, et vous toujours nouvelle.
 Les Nymphes sautent comme vous,
 Et les Grâces dansent comme elle.

Marie Anne de Cupis de Camargo (1710–1770), of Spanish descent, was born in Brussels, and was trained for the stage by her father, a violinist and dancing master, and also by Mlle. Françoise Prévost; she at once obtained an engagement as *première danseuse*, first at Brussels, then at Rouen. She made her début in Paris in 1726 under her grandmother's family name, and became the rage. "Every new fashion bore her name; her manner of doing her hair was copied by all at Court; her shoemaker—she had a tiny foot—made his fortune." She had many titled adorers, among others Louis de Bourbon, Comte de Clermont. She was the first ballet dancer to shorten the skirt to what became the regulation length. She appeared successfully in seventy-eight ballets or operas.

401 An Italian Comedy Scene

Gallery XIX

Canvas, $11 \times 14\frac{1}{8}$ ($28 \times 35\cdot8$). Probably 444 or 449, Bethnal Green, as "Group of Masquers." This would seem to be a picture in the sale of M. Prault, Paris, 27 November 1780 (Bocher):—

No. 10, Lancret. Deux paysages frais et agréables. On remarque dans l'un une scène comique rendue par six personages, dont l'un est sous un masque d'arlequin, et l'autre sous un habit de polichinelle. H. 10 pouces, 6 lignes; L. 14 pouces. Toile.



401

Perhaps "Comédiens italiens dans un Parc," Devèze sale, Paris, 1855, 695 f. (Mireur) A copy of our picture is No. 369 in the Gallery at Strassburg, where it is catalogued as an original.

For the Italian Comedy, see note following the Life of Watteau.

408 Girls Bathing

Gallery XVIII



408

Canvas, $9\frac{1}{2} \times 12\frac{7}{8}$ ($24\cdot2 \times 32\cdot7$). Bethnal Green, 450, as "Group of Bathers." Bought by Lord Hertford at the sale of Comte de Pourtalès, Paris, 27 March 1865, No. 276 :—

Trois jeunes femmes presque nues et à demi plongées dans l'eau limpide, prenant le plaisir du bain, tandis qu'une de leur compagnes, assise près de là sur un tertre et devant un bocage épais, dénoue son corsage où elle semble voir une chose qui attire son attention : à ses pieds est un chien couché, toile (23×32), 7,300 f.

Cf. miniature, No. 149, Case B.

409 A Tale from La Fontaine (Le petit chien qui secoue de l'argent et des pierreries) — Gallery XVIII

(Formerly "The Broken Necklace")

Copper, $10\frac{1}{2} \times 13\frac{3}{8}$ ($26\cdot7 \times 34$). Bethnal Green, 582, as "The Broken Necklace." Engraved by N. de Larmessin as "Le petit chien qui secoue de l'argent et des pierreries," with the verses :—

Que des pattes d'un chien il tombe des ducats ;
C'est un vray tour de fée, un prodige incroyable,
Mais un cœur qui tiendrait contre un pareil appas,
Ce seroit un prodige aussi peu vraisemblable.

Mr. Roy

Exhibited, Old Masters, 1889. On the back is the title, "Subject from La Fontaine's Tales." There is also the number, in paint, "139." In La Fontaine's fairy tale, Anselme, a magistrate of



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Mantua, goes on an embassy to Rome, leaving his wife Argie; her suitor, Atis, "en pelerin jouant de la musette," wins his way to her room by the help of the fairy, Manto, transformed into a spaniel, which has only to shake itself to produce coins and jewels. This is one of twelve illustrations to the *Contes* designed by Lancret. Our picture was, according to Bocher, in the sale of M. R[ichard] W[allace], Paris, 2 March 1857 :—

54 Le chien remuant des pièces d'or; sujet tiré d'un conte de La Fontaine. 3,425 f.

It was doubtless then acquired by Lord Hertford. It may be one of two of the La Fontaine subjects (10×13 pouces, cuivre) in the sale of M. de V. V., Paris, 18 February 1788 (Bocher).

422 Conversation Galante

Gallery XVIII

Canvas, $28\frac{5}{8} \times 22\frac{1}{2}$ (72.7×57.2). This, or a painting of identical design, was one of Lancret's *morceaux de réception* at the Academy



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in 1719. It was finely engraved by Le Bas in 1743 for his *morceau de réception* at the Academy. Reproduced in "Histoire des Peintres de tous les Temps" of Charles Blanc.

436 The Bird-Catchers

Gallery XVIII

Copper, $12\frac{1}{2} \times 15\frac{3}{4}$ (31.7×40). Bethnal Green, 443, as "The Birdcatcher." The picture was in Lord Hertford's possession in



436

1859, when a frame was made for it, as also for its "companion," doubtless No. 478. These are perhaps "Deux tableaux de Lancret" in an account of Lord Hertford's, 2,060 f., October 1, 1844. Compare *Le Printemps*, No. 462 in the Louvre, probably one of the Four Seasons exhibited in 1738.

448 Fête in a Wood

Gallery XX

Canvas, $24\frac{1}{8} \times 35\frac{1}{2}$ (62.5×90.2). Probably 376, "A Village Festival," at Bethnal Green, attributed to Pater. It is in the early style of Lancret, very closely following Watteau, and is possibly the "Bal dans un Bois," which was exhibited at the Place Dauphiné in

or about 1718, and there excited the ire of the latter painter as being too close an imitation of his style.



448

450 *La Belle Grecque*

Gallery XX

Canvas, $26\frac{1}{4} \times 21\frac{3}{4}$ ($66\cdot7 \times 55\cdot3$). Bethnal Green, 462, "Portrait of an Actress. Engraved by G. F. Schmidt under the title of *La Belle Grecque*." There are several versions of this picture, of which the pendant is *Le Turc Amoureux*. The versions actually engraved by Schmidt were in the collection of M. le Comte de la Béraudière, and are now in the possession of La Princesse de Poix (née de Courval); they measure 61×40 c. There are two other versions of *Le Turc Amoureux*; one in possession of M. Jacques



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Péire (69 × 52); the other belongs to Mme. Delagarde (65 × 52·5). One of these is probably the lost companion of our *Belle Grecque*. Bocher gives the following, at the sale of the Abbé de Gevigney, Paris, 1 December 1779:—

540. Deux tableaux en pendants. Dans l'un est une jeune femme vêtue d'une robe cérise clair, fourrée de martre; dans l'autre, un jeune homme dans le costume turc. Ils sont dans un joli fond de paysage. Toile, H. 27 pouces, L. 22.

This would seem to be our picture and its pendant. In the same sale 539 corresponds generally in description with the *Belle Grecque*, but measures 34×36 pouces. In the sale of Lancret's widow after her death, 5 April 1782, and at the Beaujon sale,

25 April 1787, were pictures of a man and woman in Turkish dress in a landscape, but these differ in measurements from one another and from the other pictures enumerated. The original "Turk" seems to be a figure on a decoration by Lancret from the hôtel of M. de Boullogne, place Vendôme, now in the Musée des Arts Décoratifs, Paris. A sheet of two studies for *La Belle Grecque*, in three crayons (19×24), belongs to M. Georges Dormeuil, and was, with the pictures, at the "Exposition de La Turquerie au XVIII^e Siècle," at the above-named museum, May to October 1911.

Le Turc Amoureux was Schmidt's first plate, after his arrival in Paris, for M. de Larmessin. It is said to have been a portrait of the actor Lekain. The verses attached to *La Belle Grecque*, engraved in 1736, are as follows:—

Jeune beauté, votre esclavage
Ne vous empesche pas de captiver les cœurs.
Les sultans les plus fiers vous offrent leur hommage,
Et par le seul pouvoir de vos yeux enchanteurs
Vous triomphez de vos vainqueurs.

The verses for the "Turc" are:—

Jusque dans ce climat barbare
L'amour porte à mon cœur les plus sensibles coups,
Et sans cesse on m'entend chanter sur ma guitare,
Maudit soit cet enfant qui montre un air si doux,
Il est cent fois plus Turc que nous.

Research has so far failed to identify *La Belle Grecque* of this period in literature or on the stage, or to decide whether the conjunction with the Turk was one of pictures only. There was more than one *Belle Grecque* in later times: Countess Sophie Potocka was one, and Mrs. Baldwin, wife of the English Consul at Smyrna, who sat to Reynolds in 1782, another.

465 The Italian Comedians by a Fountain
(Formerly "An Italian Comedy Scene")

Gallery XX

Canvas, 36×33 (91·5×83·8). Probably 444 or 449, "Group of Masquers," at Bethnal Green. Bought by Lord Hertford at the



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sale of Louis Philippe's Standish Collection, London, 28 May 1853, for £735. (The date "May 28/53," is on the back in chalk.) It appeared at the sale as a Watteau, "Landscape with Actors of the

Comédie Italienne, 8 figures." Mentioned by Waagen, iv., 84. No. 28 at Manchester Art Treasures Exhibition, 1857, as "A Party regaling by a Fountain," by Nicolas Lancret. The attribution of this piece to Lancret is confirmed by its very close resemblance in style and technique to the "Conversation Galante," No. 422 in this Collection. Much in the same style is "Les Jeunes Oiseleurs" by the same master at the Hermitage. All three canvases belong to the earlier period of the painter's art, and show him still strongly under the influence of Watteau, yet already of an artistic individuality appreciably different. Lord Hertford was particularly anxious to secure this picture; he writes with unusual warmth, and is ready to give a sum for it which he is shy that anyone should know he had thought of. The following are extracts from letters to Mawson on the subject:—

Paris, May 12th/53.

Pray tell me *when* the Standing [*sic*] Vente begins. Do not give yourself the trouble of sending me a Catalogue as I have several; but the sale day may be changed. If there is anything worth mentioning, I am sure you will have the goodness to do so. Without of course mentioning me, try to have a look at the Lancret, and tell me what state it is in—I remember it but imperfectly.

Paris, May 24th/53.

Many thanks for the fresh details you give me of the L. P. [Louis Philippe] sale I had intended to run over to see all these pictures and for many other things too, but I am still too unwell to move. Between *you* and *I* (and to no other person but you should I make this *confidence*) I must have the Lancret, called Watteau in the Standish collection. So I depend upon you for *getting it for me*. I need not beg you not to mention a word about this to *anybody* either *before* or *after* the Sale. You will take the picture to your own house and I will send you, by return of post, a cheque to pay Messrs. Christie and Manson. There is not a moment to be lost and if you had anything very pressing to say you may have recourse to the telegraphic affair and I might answer you in the same way, but I have no doubt we understand each other.

Paris, May 25/53.

I have just received your letter, many thanks for it. I *depend* upon your getting the Lancret (Watteau in the Catalogue) for me. I have no doubt it will sell for a good sum, most likely more than it is worth, but we *must* have it, as I suppose it will not *dépasser* 3 thousand pds. I mention this to make you comfortable and you are the only person to whom I would say as much. I leave it to you, but I must have it, unless by some unheard of chance it were to go beyond 3,000 gs. Of course it will not, and on all that is honourable, don't mention one word of what I have just said.

Paris, May 26/53.

I hope that by this time our Lancret is comfortably settled down in your house I hope I shall get some good news to-morrow as I should be extremely annoyed not to have the Lancret . . . I depend upon your not mentioning my name. You *may* have bought them [the Lancret and Velazquez No. 12] for yourself and you will see what offers you get for them. I daresay we shall have given as much as anybody would give.

Paris, June 11th/53.

Now that you have, I suppose, often looked at our new acquisitions I hope you still like them. I am very glad indeed to have the Lancret for I think it very pretty and tho' it is well paid I would have given more (a *little* more) with pleasure.

For the Italian Comedians, *see* note following the Life of Watteau.

478 Pastoral Revels

Gallery XX

Copper, $12\frac{1}{2} \times 15\frac{5}{8}$ (31.8×39.7). Probably 416, "A Pastoral Group," at Bethnal Green. On the back is an inscription, probably



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come through from a lost label: "Peint par Lancret, 1738." The picture was in Lord Hertford's possession in 1859, when a frame was made for it. See No. 436.

CHARLES LANDELLE

French School. Born at Laval in France, 2 June 1821; died at Chennevières-sur-Marne 13 October 1908. Pupil of Paul Delaroche and Ary Scheffer. He painted sacred subjects in an academic style for the Parisian churches of Saint-Sulpice, Saint-Nicolas-des-Champs, and Saint-Roch; then a decoration in the Louvre. A long sojourn in Egypt and the East caused a complete change in his manner. His studies of Oriental and African women were much sought after. Landelle is the author of a celebrated pastel portrait of Alfred de Musset, now in the possession of his family.

278 An Armenian Woman

Canvas, $50 \times 30\frac{3}{4}$ (127×78). Inscribed to left, *CH. LANDELLE, 1866*. Bethnal Green, 355. Bought by Lord Hertford at the sale of the Prince of Aquila, 1868, 4,100 f. The biographer of Landelle, M. Stryienski, says that Landelle's "Livre de Raison" mentions no full-size replica, but several half-size.

SIR EDWIN HENRY LANDSEER R.A.

British School. Born in London 7 March 1802; died there 1 October 1873. Pupil of his father, John Landseer, and afterwards a student at the Royal Academy. He was elected A.R.A. in 1826; R.A. in 1831; and was knighted in 1850. In 1865 he declined the presidency of the Royal Academy. 1869 saw the unveiling of the bronze lions designed by him for the base of Nelson's Column in Trafalgar Square. The honour of a public funeral in St. Paul's Cathedral was accorded to him. Landseer had in his time an unrivalled reputation as a painter of animals and of genre in which animals play an important part. He also painted portraits, chiefly in combination with animals and landscape.

Lord Hertford was for some time on the lookout for a Landseer. He writes to Mawson from Paris, 19 May 1852:—

Many thanks for having written to me concerning the pictures to be sold at Christie's on Thursday next [Wells of Redleaf Sale]. Of course, I cannot say whether I should like the Landseers, as I have not seen them. I like his dogs better than his deer, and it appears there are none in the two

pictures in question. However, I expect a letter from you to-night, and I will be guided by your advice, and write to you what I mean to do.

Paris, June 11th, /53.

Many thanks for the details you were good enough to give me respecting the picture by Landseer that was sold a few days ago. By your account of it I think it would not have suited me. I should like to have a picture by that Master, but it must be *first rate* and a pleasing subject. Perhaps we may find one some day.

257 "Looking for the Crumbs that fall from the Rich Man's Table"

Canvas, $24\frac{3}{4} \times 29\frac{3}{4}$ ($62\cdot9 \times 75\cdot6$). Bethnal Green, 47, "A Humble Friend," 1872; "Doubtful Crumbs," 1874. Bought by Wells for Lord Hertford at the E. Bicknell sale, Christie's, 25 April 1863, No. 105, for £2,415. It had cost Mr. Bicknell, for whom it was

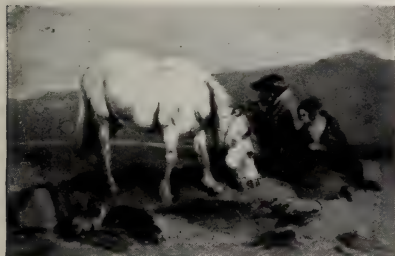


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painted, £300. Lord Hertford bought at the same sale *The Prize Calf* for £1,890, but disposed of it later; it appears in 1869, sale of D. Fletcher, £1,478 10s. (Agnew). Exhibited at the Royal Academy 1859. No. 45 in Mr. Algernon Graves's catalogue.

373 A Highland Scene

Panel, $10\frac{1}{2} \times 16\frac{1}{8}$ ($26\cdot7 \times 41$). Bethnal Green, 11, as "Highland Group." Bought by Mawson for Lord Hertford, Christie's, 1859, at the sale of the collection of Gen. Phipps, as *Highlander and Daughter, a white horse and dog*, No. 93, £815.



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376 The Arab Tent

Canvas, $60\frac{1}{4} \times 88\frac{3}{4}$ ($153 \times 225\cdot4$). This picture was bought by Sir Richard Wallace from the Prince of Wales. Probably No. 92 at R.A., 1866, *Mare and Foal, Indian Tent, &c.*

589 Miss Nellie Power

Coloured chalks, $24\frac{3}{4} \times 18\frac{1}{2}$ ($62\cdot9 \times 47$). Signed to right with a monogram composed of the artist's initials. Bethnal Green, 654, as "Portrait of a Lady: a chalk drawing." Miss Nellie Power was a niece of the Countess of Blessington.

Between IX and X

NICOLAS DE LARGILLIÈRE

French School. Born in Paris 10 October 1656; died 20 March 1746. Largillière was the pupil, at Antwerp, of Antoine Goubeau; he subsequently passed over to England, and became the assistant of Sir Peter Lely. Returning to France, he was received at the Académie Royale 30 March 1686. He must be accounted one of the most brilliant portrait-painters of the age of Louis XIV. Though in point of date he belonged equally to the Régence and the reign of Louis XV, and during these last periods executed some of his most brilliant works, he rarely abandoned the dignified but conventional mode of conception or the weighty splendour of adjustment which mark the portraits of his earlier maturity. When in his portraits of women he strove for the grace and *désinvolture* of his younger rivals his efforts resulted in failure.

122 Louis XIV and his Family

Gallery XVII

Canvas, 50 × 63 (127 × 160). Bethnal Green, 406, as "Louis XIV and his Family." The persons are his son, the Grand Dauphin, his grandson, the Duc du Bourgogne, the infant Duc d'Anjou, son of the latter (afterwards Louis XV), and Madame de Lévi-Ventadour (or Madame de Maintenon). The bronze busts in the background are those of Henry IV and Louis XIII, the grandfather and father of Louis XIV. The canvas in its formality has somewhat



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the aspect of a memorial picture, and it may have been painted after the death of some of the persons portrayed. It appears from documents found pasted on the back of the picture that it was publicly exhibited at Boulogne-sur-Mer in August 1837, upon which occasion various artists and officials gave a joint certificate confirming the authenticity and beauty of the work. The first of these documents is a notice of the sale in French and English; the English runs:—

Public Exhibition
of

A Picture in Oil Colours,

Representing Louis XIV on foot [*i.e.* full-length], and his Family.

Admission: 1 franc,

A part of which is intended for the poor of the town of Boulogne.

Grande Rue, in one of the rooms of the College, every day
from 11 to 5 o'clock.

In order that the public may be convinced beforehand of the superior merit of this *painting*, it is considered indispensable to set before them a short summary of the *certificates* which have been given to the proprietress, by the most eminent *artists* of the capital who have seen it at her house.

"We the undersigned, certify that the *picture* which we have seen at the house of Mme. Huper, born Josset de St. Julien, residing in the Isle St. Louis, No. 14, rue Poultier, and which represents *Louis XIV* on foot, [en pied, *i.e.*, full length] in the Gallery of Versailles, surrounded by a part of his family, is of the greatest beauty, and that *Largillière* has, by this admirable production, placed himself by the side of *Rubens* and *Vandick*; that this masterpiece is of the greatest value and worthy to adorn a museum; in the belief of which, we have presented her with these testimonials to use according to judgement.

Paris. June the 25th, 1835.

Signed: Viger Le Brun—Baron Gros—Horace Vernet—Kinson—Alfred Johannot—Alexander Lenoir, originator of the Museum of French monuments—Houchetoul and Henry, jury of the Artists of the Royal Museum [*i.e.* Experts du Musée Royal]

Boulogne-sur-Mer, August the 18th, 1837.

The other document, headed "Variétés," appears to be an article from a local newspaper. It describes the picture at great length in the most flattering terms, pointing out that the Palace of Versailles would be the proper place for it, if money could be found to acquire it. The governess in the group is described as Madame de Lévi-Ventadour (not Madame de Maintenon). The owner, Madame Huper de St. Julien, was, it appears, niece of M. de St. Laurent, who escorted Louis XVI to Varennes, and was guillotined, and the picture was the last débris of her fortune. The notice ends:—

Pour appuyer nos idées, dit M. Lenoir, et fixer celles des amateurs sur le tableau de la famille de Louis XIV, par Largillière, nous reproduirons l'attestation de feu Henri, expert du Musée royal:

"Je soussigné, invité par Madame Huper de Saint-Julien, à lui donner mon opinion par écrit, relativement à un tableau de Largillière, représentant *Louis XIV et sa famille dans la galerie de Versailles*, déclare, qu'indépendamment de l'intérêt historique que cette belle production d'art tire de son sujet même, elle est encore d'autant plus digne de remarque que le grand peintre susnommé y a déployé, au degré le plus éminent, tout ce qu'un vrai, un dessin correct et une rare habileté de main peuvent produire de plus propre à commander l'admiration. Je certifie, en un mot, que je regarde le tableau dont il s'agit, non seulement comme le chef-d'œuvre de l'auteur, mais encore comme un morceau d'un grand prix. Dans cette conviction, je me suis fait un devoir de remettre la présente attestation à Madame Huper de Saint-Julien, pour la faire valoir de la manière la plus convenable à ses intérêts. Paris, le 25 septembre 1835. Signé, Henry, Commissaire expert du Musée Royal, etc."

Le Chevalier Alexandre LENOIR.

Créateur du Musée des Monumens français,
Administrateur des Monumens de l'église
Saint-Denis, etc.

Two pictures by Largillière which may be compared with No. 122, are *Le Mariage du duc de Bourgogne* and *Convalescence de Louis XIV*.

NICOLAS LAVREINCE

Swedish or French School. Niclas Lafrensen, born a Swede, at Stockholm, October 1737, died there 6 December 1807, but spent some twenty years at different times in France, and formed his style on French models. Even his name was given a French

turn, so that he is known as Lavreince or Lawreince. He had originally studied under his father, a portrait and miniature painter, and himself painted portraits on the larger scale, including an historical Swedish series (he was appointed Painter to the King in 1773); but he is chiefly known for his little subjects of the "galant" sort, park scenes or interiors executed in gouache, and made popular by prints in black and white or colour.

772 Conversation Galante

Gallery XI

Brush drawing in Indian ink, white and rose on tinted paper, $6\frac{3}{4} \times 4\frac{3}{4}$ (17×12). On the back is written: *Lawrence, peintre suédois*. A gallant, seated at the foot of a tree, tries to detain a lady, who has risen, leaving her parasol on the ground. She shakes a warning finger at him. The drawing is in the manner of Lavreince, but from certain weaknesses it is conceivably a copy.

For miniature paintings by or after Lavreince see XI, 150, 154, 750, 351, 370, in the Catalogue of Objects of Art.

SIR THOMAS LAWRENCE P.R.A.

British School. Born at Bristol, 4 May 1769; died in London 7 January 1830. Lawrence was in the beginning self-taught and showed marvellous precocity. At the age of ten years he set up as a portraitist in crayons at Oxford. In 1787 he entered himself as a student at the Royal Academy. In 1790 he exhibited there the masterpiece of his youthful time, "Miss Eliza Farren, afterwards Countess of Derby," now in the Pierpont Morgan Collection. In 1791 he was elected an Associate of the Academy, and on the death of Sir Joshua Reynolds in the succeeding year became Painter to the King. In 1794 he was elected a Royal Academician. After 1810, when his competitor Hoppner died, Lawrence knew no rival as a portrait-painter, whether in official circles or in the world of fashion. His most interesting and individual performances belong, however, to the years of his youth and earlier maturity. The portraits of his late time, in which pupils often have a considerable part, are relatively superficial and perfunctory; with some great exceptions, however, and among them the "Pope Pius VII" and "Cardinal Gonsalvi," painted at Rome in 1819, and now at Windsor Castle, and the "Portrait of George IV" in this Collection.

39 Miss Siddons

Gallery XVI

Canvas (painted oval), $29\frac{1}{2} \times 24\frac{1}{2}$ (75×62.3). Bethnal Green, No. 4 (1874). This is probably "Miss Siddons, daughter of the actress. Engraved" ($30 \times 24\frac{1}{4}$), at the E. Bicknell sale, Christie's, 25 April 1863, No. 37, when it was bought for £147 by Wells, who acted as agent for Lord Hertford. It appears previously at the G. Morant sale, 1847 (Hogarth, £53 11s.). A sketch in oils of Maria Siddons was in the collection of Lord Ronald Sutherland Gower. Our picture, catalogued till now as "Maria Siddons," is given in Sir Walter Armstrong's *Lawrence*, 1913, as "? Sally Siddons," with the suggestion that it may be the *Mariana* engraved by Th. Graves in "Keepsake" style. Maria Siddons, a daughter of the actress, was, like her sister, the object of Lawrence's admiration and attention, his philandering causing them much unhappiness.

41 Portrait of a Lady

Gallery XVI

Canvas, $29\frac{1}{4} \times 24\frac{1}{2}$ ($74\cdot3 \times 62\cdot3$). Bethnal Green, 22. Mireur gives: 1868, Marquis de Blaisel, Paris, *Portrait de jeune Dame*, 74×61 , 800 f., which may have been our picture. Lord Hertford wrote to Mawson 19 May 1852, relating to a sale on the following Thursday, that of W. Wells of Redleaf:—

If the female head by Sir T. Lawrence (No. 54) is good, pure and pretty, and undoubtedly a Lawrence, pray buy it for me. If it is a faded picture, do not buy it; but if it is *all* right (and I leave that to you), add it to our collection.



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But this sketch (an oval) is not in the Collection; the purchaser was Allen. On 11 May 1854 he writes from Paris with reference to the sale of Lord Charles Townshend:—

There is a study by Sir Thomas Lawrence, No. 30 of the catalogue, which I rather think I should like, if it be PRETTY and good.

This was "Heads of two Children (oval)," and is not in the Collection; the purchaser was Wallis.

558 The Countess of Blessington

Gallery IX

Canvas, $35\frac{3}{8} \times 27\frac{3}{4}$ ($89\cdot8 \times 70\cdot5$). Exhibited, Royal Academy, 1822, No. 80, by the artist; British Institution, 1833, No. 10, by the Countess of Blessington; Bethnal Green, 1872, No. 6. Engraved by S. W. Reynolds; by Samuel Cousins, R.A., in 1837; by J. H. Watt for the "Amulet"; and by Mrs. M. Cormack, in 1891. A somewhat larger portrait of the same lady by Lawrence was at the sale of Cecil Miles, Lord Methuen, &c., Christie's, 1899, £220.

Marguerite, Countess of Blessington (1789–1849), an Irish novelist and writer, was the centre of a fashionable and literary circle for many years at Gore House, Kensington; she was a friend of Byron, *Conversations* with whom she published (1834). Her association with Count d'Orsay and the debts in which it involved her, led to her flight with him to Paris in 1849. She died there in poverty. Her *Life and Correspondence* were published by Madden.

559 King George IV

Gallery IX

Canvas, $104\frac{3}{4} \times 68\frac{3}{4}$ ($266\cdot1 \times 174\cdot6$). Inscribed on a document lying on the sofa: *George R.* A "Portrait of George IV on Sofa; engraved," was at Lord Lonsdale's sale, 1879 (Lambert,

£78 15s.), but Lord Ronald Gower, in his work on Lawrence, says that this was a replica. There is a replica of our picture in the Brighton Art Gallery. Exhibited, British Institution, 1830 (No. 1), by George IV. Engraved by C. Turner, 1824, by William Finden



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in 1829 and by P. Thomas in 1841. Lawrence writes in 1822: "I am completing . . . a portrait of the King in his private dress—perhaps my most successful resemblance." (Armstrong's *Lawrence*, p. 134.)

ELIZABETH-LOUISE VIGÉE LE BRUN

French School. Born in Paris 16 April 1755; died there 30 March 1842. Mlle. Vigée was in the first place the pupil of Briard, but also received advice from Doyen, Greuze and Joseph Vernet. She married at an early age the picture-dealer Le Brun. On 31 May 1783 she was received by the Académie Royale. Madame Le Brun, who had been one of the favourite painters of Queen Marie-Antoinette and her court, travelled through Italy during the period of the Great Revolution, then visited Vienna, Dresden, Berlin and St. Petersburg, and practised her art with great success in these cities. Later on she visited England, Switzerland and Holland, and then finally settled down in France, where she passed the rest of her life. A full-length miniature of her, by François Dumont, is No. 244, Case C., Room XI.

449 Portrait of a Boy in Red

Gallery XX

Canvas, $25 \times 20\frac{1}{2}$ ($63 \cdot 5 \times 52$). Probably 417, "Young Nobleman," at Bethnal Green. On the back is the fragment of a printed description, apparently from a sale catalogue. At the top is "Née en . . .," and below all that remains is—

Rarem[ent]

s'est élevé comme expansion . . .

comme exécution, à la hauteur de . . .

qu'elle estimait, à bon droit, au premier . . .

œuvre.

Toile, Haut., 64 cent. ; Larg., 54 cent.



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457 Portrait of Madame Perregaux

Gallery XX

Oil Panel, $37\frac{7}{8} \times 30\frac{1}{2}$ ($96\cdot2 \times 77\cdot5$). Inscribed on rail of balcony to left: *Louise Vigée Le Brun f. 1789*. Bethnal Green, 394. Adélaïde



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de Praël (1758---1794), daughter of Count Bernardin de Praël de Surville, of an ancient Norman house, married, 20 Jan. 1779, Jean-Frédéric Perregaux, the famous Swiss banker from Neuchâtel. He set up in Paris in 1765, by 1783 had become prosperous, contrived to do business for revolutionaries and *émigrés* alike, and was called into consultation by Bonaparte to help in founding the Banque de France.

FRANÇOIS LE MOYNE OR LE MOINE

French School. Born in Paris, 1688; died there 4 June 1737. Pupil of Louis Galloche. Received at the Académie Royale 30 July 1718. Le Moyne was chiefly a painter of monumental decorations, and especially of vaults and ceilings after the fashion of the Italian

masters of the 17th century. His most famous work of this class is the "Apothéose d'Hercule" at Versailles. As a result of incessant labour Le Moyne's mind became unhinged. A few hours after having finished the canvas "Le Temps qui découvre la Vérité," (now in this collection), he put an end to his own life. His most important work in the Louvre is the "Hercule et Omphale" of the collection Lacaze.

392 Time revealing Truth (Le Temps qui découvre la Vérité)

Gallery VIII

Canvas, $71 \times 56\frac{7}{8}$ (180.4×144.5). Bethnal Green, 403. Sales: Grimod de la Reynière, 1792, 12,000 f.; 1811, Radix de Sainte-Foix (with *Perseus and Andromeda*), 980 f.; Prousteau de Montlouis, Paris, 5-6 May 1851, No. 102, 1,690 f. (with *Perseus and Andromeda*) (B.A.A.) Engraved by Laurent Cars.

417 Perseus and Andromeda

Gallery VIII

Canvas, $71\frac{3}{8} \times 57\frac{1}{4}$ (181.3×145.5). Inscribed on rock in foreground: *f. Le Moyne, 1723*. Bethnal Green, 399. Sales: Grimod de la Reynière, 1792, 8,000 f.; 1797, second sale, 7,200 f.; 1811, Radix de Sainte-Foix (with *Time revealing Truth*), 980 f.; Prousteau de Montlouis, Paris, 5-6 May, 1851, No. 103, 1,690 f. (with *Time revealing Truth*) (B.A.A.) Engraved by Laurent Cars. This



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picture bears a singularly close resemblance to the "Perseus delivering Andromeda" of Paolo Veronese (or a painter of his school), now in the Museum of Rennes. The latter was formerly in the collection of Louis XIV ("Ancien Cabinet du Roi"), and may have been seen by Le Moyne. This work is obviously related to, and inspired by, the "Perseus and Andromeda" of Titian in this Collection.

[484 and 487. For these pictures, formerly assigned to Le Moyne, see under BOUCHER]

NICOLAS-BERNARD LÉPICIÉ

French School. Born in Paris, 1735; died in 1784. The son of Bernard Lépicier, the noted engraver, and of Renée-Elisabeth Marlié, also an engraver. He was the pupil in painting of Carle

van Loo. He became a member of the Académie Royale in 1768, and was afterwards made Painter to the King. His portrait by himself is in the museum at Abbeville.

464 A Mother Feeding her Child

Gallery XX

Panel, $5\frac{1}{2} \times 3\frac{7}{8}$ (14×9.9). Signed, to left above basin: *Lépicié*. No. 580, Bethnal Green, as "Breakfast." This picture and No. 466 were apparently both in the sale of J. P. Lebas, 1783, *Une Femme allaitant son enfant, Une femme montrant à lire à une petite fille*; otherwise called "Le Devoir maternel" and "L'Education commencée;" together 132 f. A large version (45×30) called *La Bouillie*, from the Boitelle Collection, was 166 in the Rothan sale in 1890; it is reproduced in the catalogue.



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466 The Reading-Lesson

Gallery XX

Panel, $5\frac{1}{2} \times 3\frac{7}{8}$ (14×9.9). Signed to right of child's hand: *Lépicié*. No. 573, "Teaching to Read," at Bethnal Green. These two figures are grouped with four others in a picture that passed through a dealer's hands in 1717, "from the collection of Major Ricketts." The scene is a carpenter's shop, probably *L'Atelier d'un menuisier* exhibited in the Salon of 1775. At the Randon de Boisset sale in 1777 was *La Liseuse*, bois (5 pouces 6 lignes by 4 pouces), 310 f. See also under 464. A study for No. 466 is in the Albertina Museum at Vienna as *Mütterlicher Unterricht*, No. 329 of French School; black and white chalk on brown paper.

JEAN-AUGUSTE-HENRI, BARON LEYS

Belgian School. Born at Antwerp in 1814; died in 1869. Pupil of De Brakeleer. Among his most important works are those in the Hôtel de Ville at Antwerp. Leys sought to revive the Flemish and German styles of the sixteenth century.

275 Frans Floris going to a Painters' Feast

(Formerly "Guests at a Feast")

Canvas, $25\frac{1}{2} \times 34\frac{1}{2}$ (64.8×87.6). Inscribed on step to right: *H. Leys f^t 1853*. Bethnal Green, 593, "Coming to a Feast." Bought by Lord Hertford at the sale of Prince Demidoff di San

Donato, Paris, 26 February 1863, No. 8, as *Frans Floris se rendant à une fête du Serment de St. Luc*, 65 × 85, 19,000 f. (B.A.A.) The pendant, *La Fête du Serment de St. Luc*, was sold at the same time.

Frans Floris (1520–1570) was an Antwerp painter who studied in Italy, formed an eclectic style, and was extremely popular in his time as a painter of huge mythological pieces, and master of a numerous school. The guilds of St. Luke were the painters' associations in the Flemish cities.

570 Soldiers playing at Cards

Panel, $13\frac{1}{2} \times 15\frac{7}{8}$ ($34\cdot3 \times 40\cdot3$). Signed to right below: *H. Leys* 1849. This picture was formerly catalogued under the name of Horace Vernet, but appeared at Bethnal Green, 327, under the name of its author.

[736 A Doorway at Antwerp]

For this water-colour, formerly assigned to Leys, *see* under Hove (Hubertus van).

JOHANNES LINGELBACH

See under HACKAERT (JAN), No. 245

CHARLES-ANDRÉ, CALLED CARLE VAN LOO

French School. Born at Nice, 15 July 1705; died in Paris 15 July 1765. Pupil of his brother, Jean-Baptiste van Loo, and afterwards at Rome of Benedetto Luti. He subsequently settled with his elder brother in Paris, where he assisted in restoring the paintings of Rosso and Primaticcio at Fontainebleau. He also designed costumes and decorations for the *Opéra* of Paris. In 1727 he returned to Rome, where he executed works of monumental decoration. On 30 July 1735 he was received by the Académie Royale, and he carried off year after year the official honours of his profession. His last important work was the decoration of the cupola at the Invalides, only the designs for which he was able to complete. Shortly before his death he passed a few months in England. As a painter of elegant frivolities this artist had a vogue second only to that of Boucher. The verb *vanlotiser* (to be agreeably frivolous) was coined in his honour.



451

451 The Grand Turk giving a Concert to his Mistress (Le Grand Seigneur donnant un Concert à sa Maîtresse)

Canvas, $28\frac{3}{8} \times 35\frac{1}{2}$ ($72\cdot1 \times 90\cdot2$). Inscribed in lower right corner: *Carle Van Loo* 1737. Probably Bethnal Green, 458, as "A Masquerade Party," attributed to J. B. Van Loo. Exhibited under the above title at the Salon of 1737 along with *Le Grand Seigneur*

qui fait peindre sa Maîtresse. Engraved by C. A. Littret in 1765. Painted, according to M. A. Boppe (G.B.A., 1905, p. 54), for M. Fagon, and formerly in the collection of the King of Prussia. A second version was finished after the artist's death by Caresme, and appears in sale lists. The singer was Van Loo's wife, Christine Somnis, "La Philomèle de Turin." A "Van Loo" was bought by Richard Wallace in 1867, along with a Fragonard and a Watteau, from La Comtesse Koucheleff, whose receipt gives 23,116 roubles as the price for these, along with various objets d'art.

LOUIS-MICHEL VAN LOO

French School. Born at Toulon in 1707; died in Paris 20 March 1771. Son of Jean-Baptiste van Loo. Received by the Académie Royale 25 April 1733. Philip V of Spain appointed him Court-painter. Returning to Paris after the death of that monarch he became a favourite at Court, and painted the portrait of Louis XV in his robes of State. This was exhibited at the Salon of 1761. Louis-Michel succeeded his uncle Carle van Loo in some of his official posts. Two of his best works are the portrait of himself grouped with his family (1757) and that of Carle van Loo, exhibited in 1765, immediately after his death. A whole group of portraits, presenting persons of the Royal House of Spain, is in the Prado. The most important is the vast "Family of Philip V."

477 Louis XV in robes of State

Gallery XX

Canvas, $53 \times 40\frac{3}{4}$ ($134\cdot6 \times 103\cdot5$). This picture appears in the Inventory of the Collection as by A. F. Callet, by whom there is at Versailles a portrait closely following the Van Loo. Possibly the picture sold at Christie's anonymously in 1882, "*Portrait of Louis XVI*, engraved, by A. F. Callet" (Gray). It has on the back a crown stencilled and underneath it: *Galerie de S.A.R. Madame Duchesse de Barry*. This is a reduced version of the original, painted in 1761. The King is in the costume of the "sacre," with the white dress of the Chevaliers de l'Ordre underneath his cloak. A larger example, signed by the artist, belongs to the Earl of Orford. Another example of full size—probably the first original—is in the Trianon, and a copy by Fredon in one of the upper galleries at Versailles. In a ground-floor gallery of the same palace is a copy in Gobelins tapestry of the oil painting, signed "Michel Vanloo pinxit, 1760," and, beneath that signature, "Cozette texuit, 1771." The picture was engraved by Jélotte, from a drawing by Desenne.

BERNARDINO LUINI

Milanese School. Born at Luino on the Lago Maggiore about 1475; died in 1532. Developed under the influence of Ambrogio Borgognone and his school, and later on strongly influenced by Leonardo da Vinci, with whom, however, he cannot well have come into personal contact. Luini excelled both in fresco and oil painting. The most famous of his frescoes are to be found in the Monastero Maggiore at Milan, in the Santuario della Beata Vergine at Saronno, and in the Church of Santa Maria degli Angeli at Lugano. There are vast altarpieces from his hand at Legnano and in the Cathedral at Como.

8 The Virgin and Child

Gallery XVI

Panel, $28\frac{1}{2} \times 20\frac{1}{2}$ ($72\cdot3 \times 52$). Bethnal Green, 262. An early work of the master, revealing the influence of Andrea da Solario. Mr. Spielmann, p. 91, says:—"The Virgin and Child was, I believe,

in Lord Northwick's Collection, and was in 1859 acquired by Mr. S. Scott for the sum of £210." This was No. 1,079 :—

Virgin seated gazing on the Infant Saviour who is seated on her lap. A landscape is seen in the distance. 30 × 22, *£210, S. Scott.



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10 The Virgin of the Columbine

Gallery XVI

(Formerly "The Virgin and Child")

Panel, $28\frac{1}{2} \times 21\frac{1}{2}$ (72.3 × 54.6). Bethnal Green, 258, as a Leonardo da Vinci. For long in the Royal Collection, Madrid, and obtained by Comte de Pourtalès from Nieuwenhuys (de Ricci). Bought by Lord Hertford at the sale of Comte de Pourtalès, Paris, 27 March 1865, No. 76, as by Leonardo, and thus described :—

La Sainte Vierge, vue à mi-corps, s'incline vers son fils, qu'elle soutient debout sur une table et à qui elle présente une tige d'ancolie, que l'Enfant divin touche et regarde en souriant Ce magnifique tableau, l'un des ouvrages les plus remarquables et des mieux conservés de ce grand maître, a décoré pendant longtemps le palais des rois d'Espagne à Madrid. Provient de la collection Nieuwenhuys. Bois, 72 × 54; 83,500 f. (B.A.A.)

Repetitions of varying merit, but all greatly inferior to the original in the Wallace Collection, exist in the Hermitage and Czernin collections, in the Palazzo Borromeo at Milan, and at Apsley House. This is a work of Luini's maturity.

526 A Child-Genius gathering Grapes

Gallery III

Fresco transferred to canvas, $19\frac{1}{2} \times 25\frac{1}{4}$ (49.5 × 64.2). Written in ink on the back is—

Questo puttino, rappresentante Bacco, é stato dipinto a fresco | da Bernardino Luino | in una Casa di campagna vicina a Milano | denominata La Pelucca. | Il Signore Stefano Barazzi con somma bravura e finissimo | artificio ha rapportato questo Dipinto dal muro su questa tavola | il mese di Giugno dell'anno 1824 |

RAFFAELLO TOSONI.

On an old label is the inscription :—

A Fresco | Di Bernardino Luino | Da Cassano Maggio 1835 | Castalburchi—Fraganeschi | Castelbarco Litta Albani.

This, therefore, is a fragment of fresco decoration from the Villa Pelucca near Monza. Other fragments of the same decoration are in the Louvre, the Musée Condé at Chantilly, the Brera

Gallery at Milan, and were in the now dispersed collection of the late M. Rodolphe Kann, in Paris; the majority being by Luini, but some few by Bramantino. The King of Italy has now made over to the Brera the extensive series of figure subjects, part of this fresco decoration, which were formerly in the Royal palace at Milan. This fragment in the Wallace Collection, which is beyond



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question by Luini, may be profitably compared with a similar fragment—also a *putto* holding grapes—which is in the Brera Gallery. The latter, as Giovanni Morelli was the first to point out, is by Bramantino, and highly characteristic of his style. Dr. Gustavo Frizzoni, a high authority on the Milanese School, has recently maintained, however, that Bramantino can have had no share in the decoration of the Villa Pelucca.

537 Head of a Girl

Gallery III

Fresco transferred to canvas, $18\frac{3}{4} \times 14$ (47.7×35.6). Another fragment of fresco from the Villa Pelucca. An account of the



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group of girls at play, to which this fragment belongs, and of the frescoes generally, will be found in L. Beltrami's *I Dipinti di B. Luini alla villa Rabia "La Pelucca,"* 1911.

NICOLAS MAES

Dutch School. Born at Dordrecht in 1632; buried at Amsterdam 24 December 1693. Pupil of Rembrandt at Amsterdam between 1648 and 1652. In his later time he came under the influence of the Flemish School. He practised his art at Dordrecht, and afterwards at Amsterdam.

[20 Boy with a Hawk and Leash]

[96 Boy with a Hawk]

See under NOORD or NOORDT (JOANNES VAN)

224 The Listening Housewife

Gallery XIII

Canvas, $33 \times 27\frac{1}{2}$ ($83 \cdot 9 \times 69 \cdot 9$). Inscribed in large Roman letters at the foot of the staircase: *N. Maes 1656*. Bethnal Green, 226, "The Servant on the Stair." Smith, Supplement, 11 :—

The Listener. This very beautiful picture represents a pretty Friesland young woman, attired in the picturesque costume of the country, standing at the foot of a flight of stairs with a pitcher in her hand, listening to the



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intrigues of two of her domestics, who are seen in a room at the end of an adjoining passage. At the summit of the stairs already noticed is a small apartment, in which are a lady and a gentleman. Various accessories contribute to the richness of the colouring and picturesque effect of this excellent picture. 2 ft. $9\frac{1}{2}$ in. by 2 ft. $3\frac{1}{2}$ in. Canvas. In the collection of Mme. Hoffman [Hoofman], Haarlem [1842].

De Groot, 124; bought from the Hoofman Collection with other pictures in 1846 by Nieuwenhuys and sold to H. Labouchere for about £800. No. 1,079 at the Manchester Art Treasures Exhibition, 1857, as *The Listener*, lent by the Right Hon. H. Labouchere (afterwards Lord Taunton). A smaller picture, on panel, of the same subject, with variations, is Smith, 7, "dated 1665," at Mr. Hill's sale, 1811, bought, according to Redford, by Lord Yarmouth, afterwards third Marquis of Hertford, and now in the Royal Collection.

239 A Housewife at Work

Gallery XIII

Panel, $29 \times 23\frac{3}{4}$ ($73 \cdot 7 \times 60 \cdot 3$). Signed in lower right corner: *N. Maes*. Bethnal Green, 222, "An Interior: on panel." De Groot, 60; Sales: A. J. de Court van Valkenswaard, Dordrecht, 12 April 1847, No. 95, 1,800 fl., Lamme; H. de Kat of Dordrecht, Paris, 2 May 1866, No. 43, 8,100 f.

PIETER DE MARE

[See under NETSCHER, No. 773]

PROSPER MARILHAT

French School. Born at Thiers in the Puy-de-Dôme 20 March 1811; died 13 September 1847. A pupil of Roqueplan, but further developed in the course of a sojourn in the East. Marilhat, short as was his career, became one of the most celebrated of the French Orientalist painters.

293 Benisoef on the Nile

(Formerly "On the Nile")

Panel, $12 \times 17\frac{1}{2}$ ($30\cdot5 \times 44\cdot5$). Signed in lower left corner: *P. MARILHAT*. Bethnal Green, 494, as "Benisoef on the Nile."



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317 Palm Trees

Canvas, $13 \times 8\frac{3}{4}$ ($33 \times 22\cdot3$). Bethnal Green, 501, as "Date Palms."

334 The Erechtheum at Athens

Canvas, $28\frac{1}{4} \times 35\frac{5}{8}$ ($71\cdot7 \times 90\cdot5$). Inscribed in lower left corner: *P. MARILHAT 1841*. Bethnal Green, 362, as "Composition: The Erechtheum, Athens."

356 A Scene on the Nile

Canvas, $16\frac{3}{4} \times 28\frac{3}{4}$ ($42\cdot5 \times 73$). Bethnal Green, No. 488, "On



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the Banks of the Nile: on panel." 676, Bethnal Green, "On the Nile; water-colour," is no longer in the Collection.

JEAN-LOUIS DE MARNE

French School. Born at Brussels in 1744; died at Batignolles near Paris 24 March 1829. Pupil of Gabriel Briard. Essayed, first, historical subjects, then landscape of the classic and severe order. He had more success with paintings into which animals were introduced and with genre pieces. His best period was between 1792 and 1808.

462 Women and Soldiers Revelling

Canvas, $18\frac{5}{8} \times 21\frac{3}{4}$ ($47\cdot3 \times 55\cdot3$). Bethnal Green, 419, as "Revel in a Guardhouse." This picture and No. 469 were in the collection of Lord Hertford before 15 February 1859, when there is a bill for framing them.

469 The Elixir

Canvas, $19\frac{1}{2} \times 23\frac{1}{2}$ ($49\cdot5 \times 59\cdot7$). Bethnal Green, 415, as "The Travelling Doctor: Port of Genoa."

MARIE FRANÇOISE CONSTANCE MAYER

Born in Paris 1778; died 1821. Studied under Saurée, Greuze and Prud'hon. She became the mistress of Prud'hon, whose share in her work is the dominating one; exhibited many portraits and other subjects from 1800 till the year of her death, when she committed suicide through vexation caused by her love. Her *Mère Heureuse* (see No. 313 by Prud'hon in this collection) and *Mère Abandonnée* are in the Louvre.

348 The Sleep of Venus and Cupid

Gallery XV

(With PIERRE PAUL PRUD'HON)

Canvas, $37\frac{3}{4} \times 57$ ($95 \cdot 9 \times 144 \cdot 8$). Bethnal Green, 343, as "Repose of Venus" by Prud'hon. At one time catalogued as "Sleep of Psyche," by Prud'hon. This picture was commissioned of Mlle. Mayer and exhibited under her name in 1806 as *Venus et l'Amour endormis, caressés et reveillés par les Zéphyrs*. Prud'hon doubtless designed and helped to finish the picture. See the notice under his name.

JEAN-LOUIS-ERNEST MEISSONIER

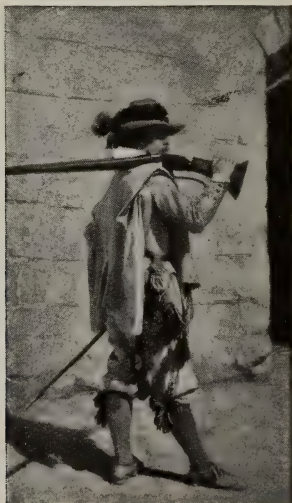
French School. Born at Lyons 21 February 1815; died in Paris 1891. Pupil of Julien Pothier and of Léon Cogniet. Meissonier is the most famous "small master" of modern France; recalling the work of 17th century Dutchmen. He excelled in every phase of dramatic and costume genre, but was less successful when he depicted scenes and personages of our own time. His military pieces, the majority of which are small, are in historic truth, dramatic intensity, and rigorous finish among the most remarkable performances of their class. No public gallery can show so complete a series of Meissonier's smaller pieces as the Wallace Collection. With one or two exceptions, they belong to the earlier half of his career. The references below are to M. O. Gréard's *J. L. E. Meissonier*, 1897, English translation.

287 A Sentinel: Time of Louis XIII

Gallery XV

(Formerly "A Musketeer: Time of Louis XIII")

Panel, $9\frac{3}{4} \times 5\frac{3}{4}$ ($24 \cdot 8 \times 14 \cdot 7$). Signed to left: *EM* (combined) 1851. Bethnal Green, 574. On back: "Peint par E. Meissonier cir. 1851."



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Possibly "L'Arquebusier" at the sale of Richard Wallace, Paris, 1857 (7,300 f.)

289 Halting at an Inn

Gallery XV

Panel, $7\frac{1}{4} \times 9$ (18.5×23). Signed in lower left corner: *E Meissonier* (*EM* combined); and on the lintel of the doorway: *EM* (combined). Bethnal Green, 587, as "Travellers Halting." Bought by Lord Hertford at the sale of the Duc de Morny, Paris, 31 May 1865, No. 21, as *Halte de Cavaliers à la porte d'une Auberge* (three cavaliers in Louis XV costumes, hostess giving them wine; at the door a man smoking, and head of a child), date 1863, 24×20 (measurements transposed), 36,000 f. (B.A.A.)



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290 Napoleon I and his Staff

Gallery XV

Panel, $5\frac{5}{8} \times 6\frac{7}{8}$ (14.3×17.5). Inscribed in lower right corner *EMeissonier 1868* (*EM* combined). Bethnal Green, 546. Described by Gréard, under 1868, as *Napoléon et son Etat-Majeur*. He is in the uniform of the Chasseurs. Behind him are Berthier, Duroc, Caulaincourt, Ney, Drouot, &c. This is said to have been Lord Hertford's last purchase (Note by Sir J. Murray Scott). Mr. Walter Scott informs us that Meissonier brought the picture to Lord Hertford, who objected that Napoleon's Egyptian follower had no place in it. He took it away, and added the little head in the last row, which does not exist in the other version. A note initialed by Lord Hertford, and supposed by Sir J. Murray Scott to refer to this picture, records that he had paid for a Meissonier to M. Escribe, Paris, Feb. 16, 1870, 32,550 f. A replica of this picture is reproduced by Gréard, p. 132, as in the Luxembourg.

291 A Cavalier: Time of Louis XIII

Gallery XV

Panel, $8\frac{3}{4} \times 6$ (22.6×15.3). Inscribed in lower right corner:



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EMeissonier 1861 (EM combined). Bethnal Green, 575. This is the picture described by Gréard :—

1861. A Young Noble of the time of Louis XIII. High boots with spurs, a sword at his side, a felt hat on his head, a broad silk sash. A glove dangles from his left hand. Behind him is a flight of eight steps.

Bought by Lord Hertford, Anonymous Sale, Paris, 25 May 1864, 19,500 f. (de Ricci)

297 St. John in Patmos

Gallery XV

Panel, $13\frac{1}{4} \times 8\frac{3}{8}$ ($33\cdot7 \times 21\cdot2$). Signed to right : *EM* (combined) Bethnal Green, 565.



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325 An Artist showing his Work

Gallery XV

(Formerly "The Print Collectors, or Les Amateurs d'Estampes")

Panel, $14\frac{1}{2} \times 11\frac{1}{4}$ ($36\cdot9 \times 28\cdot6$). Signed in centre, between legs of one of the figures : *EM* (combined). Bethnal Green, 540, as



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"The Connoisseurs." With some slight inaccuracies, Gréard describes this picture as follows :—

1850. *A Painter showing his Drawings* (38×29). A studio full of miscellaneous objects. A portfolio of drawings on a stool, others in a box

some roses in a glass. Cups, flagons, and paintbrushes on the mantelpiece. On the wall, an autumn landscape. The painter, dressed in black, rests his portfolio on his knee, and shows a drawing to a client in a light coat, who holds another in his hand. (Lady Wallace's Collection, London.)

Among the pictures on the wall is a portrait of Meissonnier himself, and, Mr. Spielmann informs us, his unfinished picture of *Samson slaying the Philistines*. *L'Amateur d'Estampes* is a different picture, of 1854.

326 A l'Ombre des Bosquets chante un jeune Poète

(Formerly "The Decameron")

Gallery XV

Panel, $6\frac{7}{8} \times 8\frac{1}{8}$ ($17\cdot5 \times 20\cdot7$). Bethnal Green, 564, as "Subject from Boccaccio's 'Decameron.'" Gréard describes this picture as follows:—

1853. *In Shady Grove* (21×18). Exhibited in 1853 under the title: *A l'Ombre des bosquets chante un jeune poète*. Meissonnier's garden at Poissy.



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The poet sings to his guitar under the trees, his friends listening. A young cavalier standing, a lady beside him. Opposite them lords and ladies seated on the grass, or on a seat, and a woman standing. In the distance, a pair of lovers. Two greyhounds stand by a stone table, on which is some fruit. (Lady Wallace's Collection, London.)

There is some reason to think that the chief figure is a portrait of Madame Sabatier (see under No. 337).



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327 The Hired Assassins (Les Bravi)

Gallery XV

Panel, $14\frac{1}{2} \times 11\frac{1}{4}$ ($36\cdot9 \times 28\cdot6$). Inscribed in lower left corner: *EMeissonnier 1852 (EM combined)*. Bethnal Green, 576, as

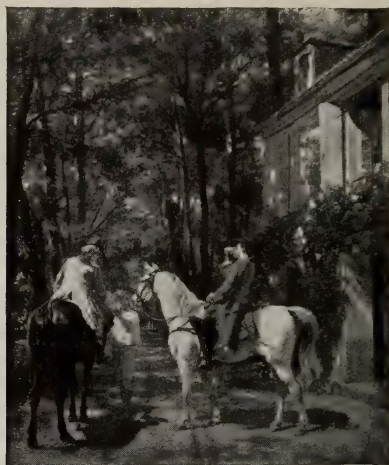
"Murderers waiting their Victim." Bought by Lord Hertford at the sale of the Duc de Morny, Paris, 31 May 1865, No. 20: "*Les Bravi. Deux hommes en costume italien du moyen-âge, ayant l'épée nue, sont en embuscade près d'une porte. L'un d'eux écoute et fait signe de la main à son complice de se tenir prêt.* 1852 (37×29); 28,700 f." (B.A.A.) Mentioned by Gréard, p. 366, in Lady Wallace's Collection.

328 The Roadside Inn

Gallery XV

Panel, $8\frac{3}{4} \times 7\frac{1}{4}$ (22·3×18·5). Signed in lower right corner: *EMeissonier Septembre 1865 (EM combined)*. Bethnal Green, 567. This must be the picture described by Gréard as follows:—

1865. *Cavaliers Halting at the Entrance of a Wood (23×19)*. Two gentlemen on horseback pull up at a keeper's cottage, covered with climbing



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roses. The keeper offers them wine on a tray. (Period of Louis XVI.) The foremost of the two is dressed in red, and is shown in profile, on a white horse. The other rides a black horse, and wears a grey coat, long boots, and a three-cornered hat. Sunbeams shine through the trees.

329 Colonel Félix Massue

Gallery XV

Panel, $4\frac{7}{8} \times 4\frac{1}{8}$ (12·5×10·5). Inscribed in upper right corner: *Au Colonel Félix Massue, souvenir affectueux. EMeissonier 1867*



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(*EM combined*). Mireur gives the sale of another portrait: 1898, 23 March, Baron X, *Portrait du colonel Félix Massue*, panneau, 14×14, 1,255 f.

330 The Lost Game (La Partie perdue)

Gallery XV

(Formerly "Soldiers Gambling")

Panel, $8\frac{1}{8} \times 10\frac{1}{4}$ ($20 \cdot 7 \times 26$). Inscribed in lower left corner: *EMeissonier 1858 (EM combined)*. Bethnal Green, 585, as "The Gamblers." Perhaps "Soldats jouant aux dés," Thévenin sale, Paris, 1851, 8,025 f.; and "Soldats jouant aux cartes," Wertheim-



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berg sale, Paris, 1861 (21×27), 28,000 f. Gréard describes our picture as follows:—

1858. *The Lost Game* (20×27). A guard-room. Two players seated, comrades standing or sitting round them, some, glass in hand. Four soldiers near the fire-place, a standard by the window. (Lady Wallace's Collection, London.)

The companion piece, of the same year, was "The Winning Game." The title, "The Lost Game," is also given in Gréard's book to a picture closely resembling in composition No. 330 and of the same date in the collection of Mr. Steengracht van Duivenvoorde at The Hague (reproduced, Gréard, p. 33). This, from the number of figures (eleven), appears to be the picture sold from the San Donato Collection in 1864, No. 7.



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331 A Cavalier: Time of Louis XIV

Gallery XV

Panel, $5\frac{1}{8} \times 3\frac{1}{2}$ (13×9). Inscribed in lower right corner: *EM (combined) 1856*. Bethnal Green, 549.

332 A Musketeer: Time of Louis XIII

Gallery XV

Panel, $11 \times 6\frac{3}{4}$ (28×17.2). Inscribed to left: *EMeissonier*
 (*EM* combined) 1856. Bethnal Green, 581.



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337 Polichinelle

Gallery XV

Panel, $21\frac{1}{2} \times 14\frac{1}{4}$ (54.6×36.2). Inscribed in lower left corner:
EM (combined) 1860. Bethnal Green, 521. "Polichinelle" was
 painted on the panel of a door in the apartment of Madame
 Sabatier, "La Présidente" of a circle which included Meissonier



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with Baudelaire and many others, and in which Richard Wallace was an intimate. It fetched at the sale during her lifetime, Paris, 1861, 13,000 f. under the title "Monsieur Polichinelle." Exhibited, Old Masters, 1896. Gréard describes it in his list under 1860.

369 Dutch Burghers

Gallery XV

Canvas, $6\frac{7}{8} \times 9\frac{1}{8}$ (17.5×23.2). Signed in lower left corner:
EMeissonier (*EM* combined). It has always been stated in the
 Catalogue that this is supposed to be Meissonier's first picture. In
 any case it is very early. It corresponds closely with the first
 picture in Gréard's chronological list: "Two Flemish Burghers
 (19×24 , canvas); exhibited in 1834. Two Flemish burghers pay-
 ing a visit to the burgomaster; on a table, covered with a green

cloth, three glasses and a stone-ware jar" but the "jar" is a glass decanter. It is probably No. 547, "Visitors," at Bethnal Green, to which is attached the note: "This was the first picture exhibited by the artist"; but, if so, it is wrongly described as being on copper.



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371 The Guard Room

Gallery XV

Panel, $6 \times 7\frac{3}{8}$ (15.3×18.8). Inscribed in lower left corner: *EMeissonier* (*EM* combined) 1857. Bethnal Green, 537, as "Throwing Dice: on panel."

HUGHES MERLE

French School. Born in 1823 at St. Marcelin; died in 1880. Pupil of Léon Cogniet. He achieved in his day a considerable reputation as a painter of romantic and sentimental genre. The picture "Une Mendiante" by him is, or was, in the Luxembourg; other of his works are "Hagar and Ishmael," "Charlotte Corday," "Beatrice," "Ophelia."

597 Reading the Bible

Canvas, $8\frac{1}{2} \times 10\frac{3}{8}$ (21.7×26.3). Signed in upper left corner: *H. Merle*. Bethnal Green, 541.

GABRIEL METSU

Dutch School. Born at Leyden in 1629 or 1630; buried at Amsterdam on 24 October 1667. Son of the painter Jacob Metsu, and believed to have been the pupil of Gerard Dou at Leyden. He developed his art under various influences, including especially that of Rembrandt, and at one moment of his career was, as may fairly be assumed from several of his works, strongly attracted by a slightly younger contemporary, Vermeer of Delft. Metsu practised at Leyden, and afterwards at Amsterdam. He ranks as one of the greatest of the Dutch "small masters" of the 17th century. Leaving out of the question Pieter de Hooch and Vermeer of Delft, he has only one equal, Terborch. The latter had a rarer charm of colour and chiaroscuro and a more subtle power of observation, but he has a less forcible dramatic instinct and power of invention.

206 A Lady at her Toilet

Gallery XIV

Panel, $7\frac{1}{4} \times 6\frac{1}{4}$ (18.4×15.8). Signed in upper right corner: *G. Metsu*. Bethnal Green, 158, as "Woman at a Mirror." Smith 44, De Groot, 87, thus described:—

The Toilet. A lady, wearing a white cap and a tippet, sitting at her toilet, which is covered with a carpet and on it are a looking-glass, a towel and a brush. $6\frac{1}{2}$ inches by $7\frac{1}{4}$ inches. Panel. Sale: Jan Tak, Leyden, 5 September 1781, No. 17, 340 florins (£30), Delfos.

Described by Waagen, Supplement, p. 87 (1857), in the collection of Lord Hertford. It is doubtless the "Lady at her Toilet," from the collection of the Elector Palatine, of Lord Yarmouth (afterwards third Marquis of Hertford) at Christie's, 4 July 1807, No. 87, bought in at the sale for 50 guineas. This is separately entered by Smith under 36 (De Groot, 91), doubtfully associated with an engraving by Levesque. Mr. Spielmann, p. 105, states that our picture was said to have been bought by Lord Hertford at the sale of the Marquise de Rhodes (Paris, 1868, *Jeune dame à sa Toilette*). But this was a different picture, with a second figure, and measured 64 × 57.

234 An Old Woman Selling Fish

Gallery XIII

Panel, $18\frac{5}{8} \times 14\frac{7}{8}$ (47·3 × 37·8). Signed above the door: *G. Metsu*. Bethnal Green, 238, as "Bargaining for Fish." Described by Waagen, Supplement, p. 87, in the collection of Lord Hertford (1857). Identified by De Groot, 33, with Smith, 50:—

The Fruit and Vegetable Girl. A young woman, in a scarlet jacket and a brown skirt, standing before a house, with a basket of grapes on her arm; her attention is directed to an old woman, who is leaning on the half door of the house, holding out a piece of money in payment for what



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she has bought. A basket of fruit is on the ground, and a barrow of vegetables stands on the right. This excellent picture is well engraved in mezzotinto by Hodges. 1 ft. 6 in. by 1 ft. 2½ in. Panel. Collection of M. Danser Nyman, Leyden, 1797 (750 florins, £67); of —. Crawford, Esq., 1806 (£252). At a sale by Mr. Christie, 1807 (180 guineas). It was subsequently in the possession of the [third] Marquis of Hertford, and is now [1833] in the collection of His Majesty William IV.

But Smith's description does not agree with our picture, in which the girl has no basket of grapes and is buying fish from an old woman seated, not selling fruit to a woman standing. Smith, 50, seems to be the picture ascribed to Dou at Buckingham Palace, No. 141 (De Groot, Dou, 127) and he probably confused it in memory with our Metsu, which is doubtless an early work, showing traces of Dou's influence. Our picture is probably Mireur's "1774, Comte de Dubarry—*Une marchande de poissons; à la porte une fille qui tient un hareng* (17 pouces 15); 2,400 f." Smith's sale of [G.] Crawford, Esq., was 26 April 1806, No. 24, and the description agrees with our picture. Smith's sales, therefore, probably apply to our picture; moreover, the seal of Crawford of Drumsey is on the back. Exhibited at the Old Masters, 1892, No. 91.

240 The Letter-Writer surprised

Gallery XIII

Panel, $17\frac{3}{4} \times 15$ (45.2×38.1). Signed on the paper by the inkstand: *Gabriel Metsu* (the last letters of "Gabriel" not very clear). Bethnal Green, 214, as "Looking over a Letter." This picture has been identified with Smith, 88:—

The Compulsory Epistle. A young lady, dressed in a red jacket bordered with ermine, seated at a table, writing a letter, the matter of which appears to be the compulsory dictates of her offended father, who stands behind her chair, looking sternly over her. A violoncello is placed against a chair at the side, and a basket, containing a cushion and other objects, stands close to the lady. 1 ft. 4 in. by 1 ft. 6 in. Panel. This picture is mentioned by Descamps in *La Vie des Peintres*: it was then in the collection of M. Bierens, 1754 [Bisschop, not Bierens]. Now [1833] in the collection of Henry Philip Hope, Esq.



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But this picture, also described by Hoet (ii. 527) in the Bisschop collection, Rotterdam, which passed to the Hopes, and by Waagen (ii., 116) who, like Smith, regarded it as genuine, was sold with the Hope collection from Deepdene, in 1898, to Messrs. Wertheimer and P. and D. Colnaghi. It was at the Old Masters in 1881, No. 130. See De Groot, 186. Our picture, as is proved by a notice from the sale catalogue pasted on the back, was No. 79 in the sale of Schönborn of Pommersfelden, Paris, 17–24 May 1867, when, like others in the collection, it was bought by Lord Hertford as *La Lettre* ("No. 82 of 1857 catalogue") for 45,500 f. (B.A.A.) The notice on the back refers to Smith, 88, and adds:—

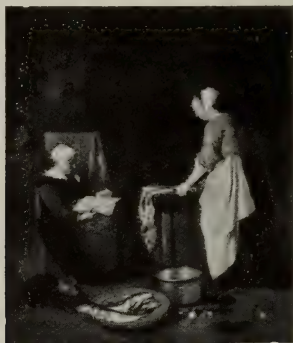
Metsu a donc répété deux fois cette composition, puisque le tableau de Pommersfelden est inscrit dans les catalogues de 1719 et de 1746. Il y a, du reste, une différence dans les mesures. Le tableau catalogué par Smith est un peu plus large que haut. Celui de Pommersfelden, également sur bois, a 0,45 de haut et 0,40 de large.

It is more probable that Smith inverted the measurements, as he sometimes does. The Pommersfelden catalogue describes the lady as "une jeune fille." De Groot entitles the picture "The Letter-Writer surprised by her Husband." Husband and wife is a more reasonable reading than father and daughter. It was noted by Sir Claude Phillips that a repetition or old copy of the picture is in the gallery of Count Schönborn-Buchheim at Vienna. "The comparison sometimes attempted with the picture in this collection cannot be sustained." It might be thought that the version was

likely, from the family connection, to be the Schönborn of Pommersfelden picture. But a final link in the story is supplied by Dr. Theodor von Frimmel in his *Kleine Galleriestudien*, iii., *Die Gräfliche Schönborn-Buchheim'sche Gemäldesammlung in Wien*, 1896. He recognises that the Schönborn-Buchheim example (No. 43 of the collection, signed on the paper: *G. . . . METSV*) is not an original; it has been in the collection since 1820 at least. And he goes on to say that Waagen, in his book on Viennese Collections, mentions, as well as this example, one that he had seen in the Pommersfelden Gallery. Of this last, Dr. von Frimmel had lost all trace; it is obviously the picture in our Collection. De Groot gives a sale: Van den Broeke, Dordrecht, 17 June 1717, No. 4 (405 florins) which apparently refers to our picture. The bust of a girl, a cast from the antique, on the cupboard, also occurs in De Groot, 208, supposed to contain a portrait of the artist, No. 13 in the Royal Collection at Buckingham Palace.

242 An Old Woman Asleep or The Tabby Cat. Gallery XIII

Canvas, $16\frac{1}{4} \times 13\frac{3}{4}$ ($41\cdot3 \times 35$). Signed, under the table: *G. Metsu*. Bethnal Green, 210, as "Mistress and Maid." Smith, 103, thus described:—



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The Tabby Cat. A young woman, dressed in a scarlet jacket, blue skirt, and a white apron, standing at a table, cleaning fish. A little retired, on the opposite side, is seated an elderly female, with a book lying open on her lap, during the perusal of which sleep has overcome her, and her spectacles are nearly falling from her relaxed fingers. Close to the front is a fine tabby cat, creeping with wily caution to a dish containing three haddocks; various other objects contribute to the picturesque effect of this highly studied and beautiful production. 1 ft. 4 in. by 1 ft. 2 in. Canvas. Now [1833] in the choice collection of Jeremiah Harman, Esq.

De Groot, 122. Sales: Jeremiah Harman, Christie's, 17–18 May 1844, No. 103 (£273, Nieuwenhuys); Casimir Périer, London, 5 May 1848, No. 8, as "Dutch Kitchen, Cook and Old Woman Asleep; called also 'The Tabby Cat'"; bought by Lord Hertford for £252. Exhibited, Old Masters, 1892, No. 79.

251 The Sleeping Sportsman

Gallery XIII

Canvas, $16 \times 13\frac{3}{4}$ ($40\cdot7 \times 35$). Signed on stone slab in foreground to right: *G. Metsu*. Bethnal Green, 234, as "The Sportsman asleep: on copper [sic]. Known under the title of 'Le Chasseur Endormi.' From the collection of Cardinal Fesch." Smith, 64, thus described:—

The Weary Sportsman. The scene exhibits an inn of a picturesque appearance, near the door of which sits the weary sportsman fast asleep.

A dead pheasant and a gun lie on some brickwork at his right; above which is seen a man detaching a dead cock from a branch of a tree, apparently with the intention of exchanging it for the pheasant. At the same time the landlady is seen descending the steps of the house, with a glass of liquor in her hand. A fine setter is close to his master. Engraved by Pelletier. 1 ft. 3 in. by 1 ft. 1 in. Canvas. Collection of M. Helsleuter, 1802 (12,001 f.).



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Mentioned by Waagen, ii., 159. De Groot, 199. Sales: D'Orvielle, Amsterdam, 15 July 1705, No. 53 (210 florins); Amsterdam, 23 November 1729 (91 florins); L. Th. de Vogel, Amsterdam, 20 October 1794, No. 1; Van Helsleuter (Van Eyl Sluiter?), Paris, 25 January 1802 (12,001 f.); collection of Cardinal Fesch, 1841, No. 184; sale of Cardinal Fesch, Rome, 17 March 1845, No. 135, when it was bought by Lord Hertford for 13,850 scudi (Note by Sir J. Murray Scott and B.A.A.) "En condition si parfaite qu'il se trouve encore sur la toile vierge" (sale catalogue). Exhibited Old Masters, 1892, No. 95.

MICHEL JANSZ MIEREVELT

Dutch School. Born at Delft 1 May 1567; died there 27 July 1641. Pupil of Willem Willemsz, and of Augustyn[at Delft, and



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later of Antony van Montfoort at Utrecht. He practised his art chiefly at Delft, where he had a host of followers and imitators. His most distinguished pupil was Paulus Moreelse. He was the Court-painter of the House of Orange, and as such painted also at The Hague. His sober and concentrated style in portraiture has its own reserve and dignity. It is based on that of the elder Netherlandish School.

66 Portrait of a Dutch Lady

Gallery XVI

Panel, $26 \times 21\frac{1}{8}$ (66.1×53.7). Inscribed to right beside ruff: *Ætatis 24* ("4" a little doubtful) *A.º 1628*. Bethnal Green, 229, as "Portrait of a Lady." This portrait has much of the ingenuous charm of Paulus Moreelse's work, such as the so-called "Petite Princesse" of the Rijks-Museum at Amsterdam; yet it has more of sedateness.

FRANS VAN MIERIS

Dutch School. Born at Leyden 12 April 1635; died there 1681. Pupil first of the glass-painter Torenvliet at Leyden, and afterwards of Gerard Dou. Frans van Mieris painted with great skill and a certain quiet humour genre pieces which might be called the "Conversations Galantes" of Dutch seventeenth century art. His exactness of finish rivalled that of his master Dou and he throws considerable light upon the manners of the higher Dutch society of his time. Among the best collections of his works are those at Munich, Dresden, the Hermitage, and the Louvre.



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639 Venus with Cupid and two Amorini

Panel, $5\frac{1}{4} \times 6\frac{3}{4}$ (13.3×17.2). Inscribed in lower right corner: *F. van Mieris, A.º 1665* (the "5" is rather doubtful). Bethnal Green, 176, as "Venus Reposing; on panel," attributed to W. van Mieris. A notice pasted on the back identifies this picture as No. 80, in a sale which, from the form of the notice, was that of Count Schönborn of Pommersfelden, Paris, 17 May 1867. The price paid was 2,020 f. (B.A.A.) The notice runs:

80. Repos de Vénus. La déesse toute nue est assise au pied d'un arbre, sur draperies blanches et bleues. Devant elle jouent de petits Amours, et derrière elle se bequêtent des colombes. Très fin. Noté dans le Cat. éd. 1719, No. 389 du Cat. 1857. [Signature and measurements are given.]

The picture was therefore in that collection as far back as 1719. In the sale of M. de Chatillon, Paris, February 1809, No. 46, was W. Mieris, *Charmant tableau représentant Vénus et deux Amours, fond paysage. Bois* (catalogue in British Museum). Smith (under 60) mentions that F. van Mieris's "L'Enfileuse de Perles," was bought by the third Marquis of Hertford, and afterwards exchanged for another with M. La Fontaine.

JAN VAN MIERIS

Dutch School. Born at Leyden 17 June 1660; died in Rome 17 March 1690. Son of Frans van Mieris the Elder, and elder brother of Willem van Mieris. Pupil of his father and of Gerard de Lairesse. He went to Italy and lived chiefly at Florence, but, fearing persecution on account of his religion, left for Rome. It is said that he painted chiefly life-size compositions, but none of them are extant. The very few cabinet pictures which have been recognised as his are to be found at Amsterdam, Gotha, Hamburg, Hanover, Cologne and St. Petersburg.



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176 Lady and Cavalier

Gallery XIV

Panel, $11 \times 8\frac{1}{4}$ (28×21). Signed on chimney piece to right: *J V Mieris f.* Bethnal Green, 134, as "Dutch Courtship," attributed to W. van Mieris; to whom it was also attributed in early editions of this catalogue. Smith, 42, describes a picture by F. van Mieris that resembles it—

A gentleman, richly dressed, sitting in a chair with a pipe in his right hand, and laughing with a pretty woman, who stands behind him, holding a jug or glass. Collection of Van Slingelandt, Dort, 1785, 376 florins. Panel. But the size, $8\frac{1}{4} \times 6\frac{3}{4}$ in., differs.

WILLEM VAN MIERIS

Dutch School. Born at Leyden in 1662; died there 27 January 1747. Pupil of his father, Frans van Mieris the Elder. Practised chiefly at Leyden. His style is marked by an excessive and mechanical polish, his colour by coldness. He has little of the power of observation, the humour or the vigorous characterisation which distinguish his father.

155 The Lute-Player

Gallery XIV

Panel, $19\frac{1}{5} \times 15\frac{3}{4}$ (48.6×40). Inscribed on extreme top edge to left, beneath the slip: *W. Van Mieris Fct. Anno 1711*. Bethnal Green, 123, as "The Musician Refreshed." This picture, like No. 639 by F. Van Mieris, is identified by the form of a notice on the back as having been No. 81 in the sale of Count Schönborn of Pommersfelden, Paris, 17 May 1867. The price paid was 9,000 f. (B.A.A.) The notice runs:—

81. La Guitariste. Jeune et charmante femme, en robe couleur safran, assise près d'une table couverte d'un brillant tapis sur lequel un violon et

des cahiers de musique; à ses pieds un petit épagneul. Elle accorde sa guitare pendant qu'un jeune homme lui offre un verre de vin, pris sur un plateau que présente un petit page en habit vert-pomme et en bas rouges. A droite, au second plan, une dame en robe bleue, et un homme à perruque.



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Au fond, des statues dans des niches. A l'angle gauche du bas, tout à fait en avant, un plat d'huîtres. C'est un des tableaux les plus fins de ce maître miniaturiste. Décrit dans le catalogue de 1719; No. 81 du cat. 1857.

The instrument seems to be a lute of the bass variety called a theorbo or chitarrone.

163 Antony and Cleopatra

Gallery XIV

(Formerly "Joseph and Potiphar's Wife")

Panel, $18\frac{1}{2} \times 14\frac{1}{2}$ (47×36.9). Inscribed at top to right: *W. Van Mieris Fecit 1691*. Bethnal Green, 164. On the frame behind in pencil is written "Anthony and Cleopatra. Mieris"; and the same title is given in a bill for framing the picture 15 February 1859. The picture was, therefore, by that date, in the collection of Lord Hertford. The subject is on the whole more probably Antony and Cleopatra than Joseph and Potiphar's Wife. A somewhat similar composition is Smith, Supplement, 30, perhaps intended for Tarquin and Lucretia; the "Roman warrior" in this is drawing his sword. Smith, Supplement, 13 (in the Hermitage collection) is undoubtedly Joseph and Potiphar's Wife, and also Supplement, 40 (signed and dated, Amst. 1694, and about the same size as our picture). On the back of our picture is, in chalk, "June 15/49" and the number "117." This identifies our picture with No. 117 at the sale of William Williams Hope, Christie's, 14-16 June 1849:—

Francis [*sic*] Mieris. *Antony and Cleopatra*, in a richly decorated classical apartment. Cleopatra, who is half draped in a loose yellow mantle, is appealing to Antony, who is in a blue toga; on a table, covered with a Persian carpet, are gold vessels and fruits, and a spaniel in front; a sculptured vase and a drapery on the left; Roman statues, in niches, are seen in the background. An exquisite "*chef d'œuvre*," £110, Lord Hertford.

On the back is also a seal showing a figure holding a heart with links of a chain, and the motto "L'Amour les tient enchaînés." A second seal bears a monogram. We have here the same golden-haired rather mature model as in No. 155, and the little spaniel.

178 Boy with a Drum

Gallery XIV

Panel, $13\frac{1}{4} \times 9\frac{3}{4}$ (33.7×24.8). Inscribed on upper border of the frieze below the window: *W. Van Mieris Fc' Anº 1702*. Bethnal Green, 202, as "The Drummer: on Copper" [*sic*]. Smith, 51, and Supplement 45, thus described:—

A drummer, richly dressed, standing at a window, with one hand upon a drum, and holding the sticks in the other; near him are a pretty girl, and a young man bearing a flag; the under part of the window is enriched with a bas-relief. Collection of Muilman, 1813, 480 florins (£42). Now [1829] in the collection of the Duchess de Berri. $13\frac{1}{2}$ in. by 11 in. Panel. Exhibited for sale by private hand in the collection of the Duchess de Berri, Christie's, 1834. Price £280. Not sold. Put up at auction in the same collection, Paris, 1837 [No. 89], and sold [to Paul Périer] for 4,305 f. [4,100 f., B.A.A.]

Smith, 60, if not the same picture, was another version; or closely resembled 51—

A group of children; consisting of a boy richly dressed, and with a blue scarf round him, leaning upon a drum; a girl playing with a doll, and another carrying a flag. Collection of Brentano, Amsterdam, 1822, 545 florins and 6 per cent. (£50). $12\frac{1}{2}$ in. by 10 in. Panel.

The Duchesse de Berry's picture was No. 25, *Le Petit Tambour*, at the sale of Paul Périer, Paris, 16–17 March 1843, "Galerie de l'Elysée Bourbon; bois, 33×27 ," 6,300 f. (B.A.A.): bought by Lord Hertford (de Ricci). At the sale of Baron de Varange, Paris, 26–7 May 1852, No. 28, purchased by Richard Wallace (B.A.A.), is thus described:—

Mieris (W.) *Le Tambour*. Un jeune garçon bat de la caisse, un autre, au fond, joue du fifre. Bois, 18×15 , 1,205 f.

This, from the description and measurements, was evidently another picture.

This picture and No. 220 are examples of the "niche-piece" (Dutch, "nisstuk") developed by Dou on hints from Rembrandt. The figures are seen through an arched window, with a vine or pot of pinks, &c. outside, and beneath is frequently the relief of boys playing with a goat, from a cast after Frans Duquesnoy, "Il Fiammingo." From Dou the motive spread to other painters of the Leyden School.

179 Paris and C none

Gallery XIV

(Formerly "Venus and Cupid")

Canvas, $5\frac{1}{4} \times 7\frac{5}{8}$ (13.3×19.4). Inscribed on stone in left foreground: *W. Van Mieris Fc' Anº 1698* (the "W" is a little doubtful). Bethnal Green, 175, as "Paris and C none." Paris, from behind the tree, points with his right hand to an inscription on the bark: *OENONE BEMINNI* (the last stroke is part of an *E* further round the trunk), i.e., "C none—Love." This picture is doubtless a pendant to No. 181. They are of the same date, both on canvas, of the same size and scale, and with similar landscapes.

181 Venus with the Apple, and Cupid

Gallery XIV

(Formerly "Venus Reposing")

Canvas, $5\frac{1}{4} \times 7\frac{1}{2}$ (13.3×19.1). Inscribed in lower left corner: *W Van Mieris Fc' Anº 1698* (the "W" is doubtful). Bethnal Green, 179, as "Venus and Cupid." See under No. 179. The apple near the knee of Venus relates this picture to the story of Paris and C none; it is probably a pendant.

188 Nymph and Satyr

Gallery XIV

Copper, $10\frac{1}{2} \times 8\frac{1}{2}$ (26.6×21.6). Inscribed at bottom to left (under slip): *W. Van Mieris Fc Anno 1700* (the last "0" is

drawn with slight tail, and is just possibly a "9"). Bethnal Green, 162. Smith, 56:—

A landscape with a Bacchante and a Satyr. Engraved in the Orleans Gallery. Sale at Mr. Christie's, 1818; 48 guineas. Now [1829] in the collection of [the third] Marquis of Hertford. $10\frac{1}{2}$ in. by $8\frac{1}{2}$ in. Copper.

220 The Greengrocer

Gallery XIII

(Formerly "An Old Woman Selling Vegetables")

Panel, $15\frac{1}{2} \times 13$ (39.4×33.1). Inscribed in yellow in upper right corner: *W. Van Mieris Fc' Anno 1731*. Bethnal Green, 132, as "The Vegetable Seller"; on copper [*sic*]. Smith, Supplement, 24, described as follows:—

The Greengrocer. The subject is represented at an arched window; and the mistress of the shop, an elderly woman, dressed in a tawny cloak, and holding a cauliflower in her hand, appears to be recommending her goods to a young woman who stands on her left, in the act of taking a melon from a basket, which stands on the sill, on which are also bunches of carrots, parsnips, endive, cauliflowers, and a basket containing radishes. A bas-relief of boys playing with a goat adorns the under part of the window. A curtain is suspended on one side of it, and ropes of onions on the other. Signed and dated 1731. $15\frac{1}{2}$ in. by $12\frac{3}{4}$ in. Panel. In the collection [1842] of Edmund Higginson, Esq.

Sales: Edmund Higginson, of Saltmarshe Castle, Christie's, 6 June 1846, No. 199, £152 7s., Gritten; Rev. Frederic Leicester, Christie's, 18 May 1860, No. 154 (£267 15s.), when it was bought by Lord Hertford (Bill of Messrs. Christie endorsed by Lord Hertford). On the back is the Leicester de Tabley seal. Exhibited at the British Institution, 1852, and at the Manchester Art Treasures Exhibition, 1857, No. 1,070; the figures were then said to be portraits of the artist's mother and wife.

See for the design under No. 178.

MILANESE SCHOOL (EARLY 16TH CENTURY)

544 Head of a Youthful Saint

Gallery III

Plaster, $11\frac{1}{4} \times 9\frac{1}{4}$ (28.6×23.5). This head has been variously attributed to Luini and to Sodoma, but is not with any certainty to be ascribed to either master. The style of the curiously frizzled hair is against the former attribution, and, of the two, the latter is to be preferred. The painting has been made up round the fragmentary head.

MADAME DE MIRBEL

BEFORE MARRIAGE MDLLE. LIZINKA RUE

French School. Born at Cherbourg, 1796; died in Paris 1849. Pupil of Augustin; chiefly renowned as a miniature painter. Madame de Mirbel practised her art during the Restoration and the reign of Louis Philippe, more than rivalling in merit and success her contemporary Daniel Saint (by whom are several miniatures in this collection). She played a great part at the Court of Louis XVIII, and again after the reign of Charles X at that of Louis Philippe. She was, as Mlle. Lizinka Rue, appointed in 1818 "peintre en miniatures de la Chambre de sa Majesté," after having executed, more or less surreptitiously, a highly successful portrait of Louis XVIII—not, however, the carefully studied miniature No. 259 in this collection, which is dated 1819. The chief personages of the Restoration—princes, courtiers, soldiers, men of science and artists—were portrayed by her with universal acceptance. Among the miniatures in the Wallace Collection are three fine

examples of her art (Gallery XI, Case C, Nos. 259 and 272, and Case D, No. 309).

763 J. Fenimore Cooper

Gallery XI

Water-colour, $5\frac{1}{4} \times 3\frac{1}{2}$ ($13\cdot3 \times 8\cdot9$). Bethnal Green, 1874 catalogue, 1779, "on vellum." The material is paper. See under No. 764.

764 Sir Walter Scott

Gallery XI

Water-colour, $5\frac{1}{4} \times 3\frac{1}{2}$ ($13\cdot3 \times 8\cdot9$). Signed at bottom below mount: *Walter Scott*. Inscribed on back: *This portrait is after nature by M^{de}. de Miribel, 6 Nov^r 1826*. Bethnal Green, 1874 catalogue, 1778. These two drawings appear (Mireur) in the Allègre sale, Paris, 1872, as "*Walter Scott et Cooper*," 500 f.; and a bill of Charles Pillet confirms that they were bought by Sir Richard Wallace, 13 May 1872, No. 295, "2 miniatures, W. Scott, Cooper, 500 f." There are references in Scott's Journal to this drawing and that of Cooper (Lockhart's *Life of Sir Walter Scott*, ix, 32–37).

Paris, 1826.

November 3.—Sat to Mad. Mirbel. . . Visited . . . Cooper, the American novelist. This man, who has shown so much genius, has a good deal of the manners, or want of manners, peculiar to his countrymen. He proposed to me a mode of publishing in America, by entering the book as the property of a citizen. I will think of this. Every little helps, as the tod says, when, etc.

November 4.—After this, gave Mad. Mirbel a sitting, where I encountered a general officer, her uncle, who was chef de l'état major to Buonaparte. He was very communicative, and seemed an interesting person, by no means over much prepossessed in favour of his late master, whom he judged impartially, though with affection.

November 5.—We breakfasted with Mad. Mirbel, where were the Dukes of Fitz-James and Duras, &c., &c.; goodly company—but all's one for that. I made rather an impatient sitter, wishing to talk much more than was agreeable to Madame.

November 6.—Cooper came to breakfast, but we were *obsédés partout*. Such a number of Frenchmen bounced in successively, and exploded (I mean discharged) their compliments, that I could hardly find an opportunity to speak a word, or entertain Mr. Cooper at all. After this we sat again for our portraits. Mad. Mirbel took care not to have any one to divert my attention, but I contrived to amuse myself with some masons finishing a façade opposite to me, who placed their stones, not like Inigo Jones, but in the most lubberly way in the world, with the help of a large wheel, and the application of strength of hand. John Smith of Darnick, and two of his men, would have done more with a block and pulley than the whole score of them. The French seem far behind in machinery. We are almost eaten up with kindness, but that will have its end. I have had to parry several presents of busts, and so forth. The funny thing was the airs of my little friend. We had a most affectionate parting—wet, wet cheeks on the lady's side. Pebble-hearted, and shed as few tears as Crab of doggish memory. . . . In the evening to Princess Galitzin, . . . Cooper was there, so the Scotch and American lions took the field together.

GEORGE MORLAND

British School. Born 26 June 1763; died in London 29 October 1804. Pupil of his father, Henry Robert Morland, a painter and engraver of distinction, who is represented in the National Gallery. Morland married the sister of James Ward, R.A., who was afterwards united to Maria Morland, the painter's sister. His career as an artist was greatly marred by dissipation, which hastened his

death. He died in a spunging-house in Eyre Street, Coldbath Fields, in his forty-first year. Morland, though his art at its worst betrays much of superficiality and perfunctoriness, shows extraordinary natural gifts as a painter. His rustic scenes and genre subjects are composed with a felicity which seems instinctive. He expresses the pictorial element of rusticity with a more naïve simplicity and truth than Gainsborough, and with something, too, of his easy mastery and exquisiteness of touch. His colour, within his own self-imposed limits, is ever fresh and harmonious, and his treatment of English landscape of great facility and charm.



574

574 A Visit to the Boarding School

Canvas, $23\frac{5}{8} \times 28\frac{3}{4}$ (60×73). Signed in lower right corner: *G. Morland*. Engraved by W. Ward, coloured mezzotint, 1789. The pendant was *A Visit to the Child at Nurse*, 1788.

ANDREW MORTON

British School. Born at Newcastle-on-Tyne in 1802; died in 1845. He came to London, and entered the schools of the Royal Academy. Later on he attracted the attention of the Royal Family, from whom he received several commissions, William IV sitting to him for a portrait which is now in Greenwich Hospital. Several portraits by Morton were included in the bequest made by Marianna Augusta, Lady Hamilton, to the Nation, and these were, between 1892 and 1900, exhibited at the National Gallery. They have since been removed.

632 The Duke of Wellington with his Secretary, Colonel Gurwood

Old Board Room

Canvas, $93\frac{3}{8} \times 70\frac{3}{4}$ (237·2×179·8). Bethnal Green, 23. Bought by Lord Hertford from the sale of Lord Northwick, London, Phillips, July–August, 1859, for £210, thus described:—

380. A. Morton. A scene at Apsley House. The Duke of Wellington describing to Colonel Gurwood (the compiler of his despatches) the date of that which gives the details of the Battle of Waterloo.

Colonel Gurwood is taking from a file marked "June 1815, A to E," a despatch endorsed "Bruxelles | Wednesday, June 19, 1815 | Lord Bathurst | Report of the Operations | Battle of Waterloo," and the Duke has in his hands a printed proof, apparently of the despatch, headed "Waterloo." At his feet are other despatches and letters addressed to him, and a volume of the "Life of Marlborough."

John Gurwood (1790–1845) served with Wellington's army in the earlier Peninsular campaigns, and was severely wounded in a forlorn hope at Ciudad Rodrigo (1812). At Waterloo, as Captain, he was severely wounded for the third time; in 1841 he was promoted brevet-colonel. For many years he was the Duke's private secretary, and was entrusted with the collection and editing of the *Wellington Despatches*, which occupied him from 1837. His health broke down from overwork and the effects of his wounds, and he died by his own hand. He was C.B. and deputy-lieutenant of the Tower. He was an intimate friend of Lord Hertford, and shared his interests as a collector.

CHARLES-LOUIS MULLER

French School. Born in Paris 1818; died in 1892. Pupil of Léon Cogniet and Baron Gros. A painter of historical and romantic subjects, of which the best-known is "The Roll-call of the Condemned in the Reign of Terror," a vast canvas formerly exhibited at the Luxembourg.

605 An Eastern Woman at her Toilet

Canvas, $11\frac{3}{8} \times 10\frac{1}{4}$ (29 × 26). Signed to right below: *C. L. Müller*. No. 522 at Bethnal Green, as "Looking into the Mirror."

BARTOLOMÉ ESTÉBAN MURILLO

Spanish School. Born at Seville and baptised 1 January 1618; died there 3 April 1682. Pupil of Juan del Castillo. In 1641 he proceeded to Madrid, and was there kindly received by his fellow townsman Velazquez. Disinclined to follow the advice of the latter that he should make the usual tour in Italy, he returned in 1645 to Seville, where, in 1648, he married. Having become the acknowledged head of the Sevillian School, he founded there in 1660 the Academy of Painting. Murillo's finest works are executed in the realistic style proper to the Spanish School of the seventeenth century, tempered, however, by a peculiar ingenuousness and a charm almost feminine. He had an unerring instinct for graceful and finely balanced composition of the more academic type, but, even in his famous *sfumato* or vaporous style, he cannot be ranked high among the true colourists. His finest works are at Seville, and in the Academy of San Fernando and the Gallery of the Prado at Madrid. The references below are to *Velazquez and Murillo; a descriptive and historical Catalogue*, by Charles B. Curtis, 1883.

3 The Virgin in Glory with Saints Adoring Gallery XVI

Canvas, $27 \times 19\frac{3}{4}$ (68·6 × 50·2). Bethnal Green, 310, "The Virgin and Child in Glory with Saints. *From the Collection of the Marquis Aguado.*" This "sketch" was bought by Lord Hertford at the sale of the Marquis Aguado de las Marismas, Paris, March 20–28, 1843, No. 39, as *Madone dans une Gloire* (70 × 51) for 17,900 f. Mentioned by Waagen, ii., 156, in the collection of Lord Hertford, 1854. The Saints are St. John Baptist, standing, and SS. Justina, Rufina and Francis, kneeling. Engraved by Nargeot in *Galerie Aguado*. Curtis, 116.

13 The Virgin and Child Gallery XVI

Canvas, $64\frac{3}{8} \times 43$ (163·5 × 109·2). Bethnal Green, 303, "from the collection of Colonel Hugh Baillie." Bought by Lord Hertford

at the Hugh Baillie sale, 15 May 1858, for £1,575; described as "from the Altamira Gallery." British Institution, 1823. Perhaps the



13

picture engraved in the eighteenth century by Esteven Boix from a picture belonging to the Conde de Trastamora. Curtis, 92.

14 The Marriage of the Virgin

Gallery XVII

Canvas, $29\frac{1}{4} \times 22\frac{1}{4}$ (74.3×56.5). Bethnal Green, 318. Waagen, Supplement, 82. Curtis, 59, who says that a small picture of this subject, formerly in the Royal Palace, Madrid, is mentioned by Ponz, vi., 34, and Cean Bermudez, *Dic.*, ii. 63. It was praised by Raphael Mengs as displaying the sweetness of Murillo's second manner. Bought by Lord Hertford, 5 Oct. 1848, for 25,000 f. from F. Laneuville, who certified that it had been taken from the Palace Collection by King Joseph, given by him to the Duke of Belluna, bought from the heirs of the latter by M. Reiset, and acquired from him by Laneuville (Receipt).

34 The Adoration of the Shepherds

Gallery XVI

Canvas, $57\frac{1}{4} \times 85\frac{1}{2}$ (145.4×217.2). Signed on rocks to right below: *Bar^{us} Murillo, f.* Bethnal Green, 294. Bought by Theobald



34

for Lord Hertford at the Higginson of Saltmarshe sale, Christie's, 4 June 1846, No. 228, for £3,018 15s.; described as "from the Boursault Collection." It was one of five pictures by Murillo in the Capuchin Convent at Genoa which were brought over to England in 1805 by Buchanan the dealer, Major Irvine and Champernowne (see "Memoirs of Painting," ii., 164, 171). These pictures were (1) *The*

Charity of St. Thomas (our No. 97); (2) *The Flight into Egypt*; (3) *The Adoration of the Shepherds* (our No. 34); (4) *Joseph and his Brethren* (our No. 46); (5) *A Magdalen in the Desert*; (6) *A Virgin in the Clouds surrounded by Angels*. *The Adoration of the Shepherds* was assigned to Mr. Champernowne for his private collection at £800, and sold in 1820. It appears later at the Bonnemaison sale, 1827 (21,000 f.), and Boursault sale, 1838, when it was bought by Mr. Artaria for Edmund Higginson. Curtis, 123, who thinks No. 364 at the Hermitage, 43×61, is a sketch for our picture. British Institution, 1819. Mentioned by Waagen, Supplement, p. 82. No. 1 at Manchester Art Treasures Exhibition, 1857.

46 Joseph and his Brethren

Gallery XVI

Canvas, 59×88½ (149·8×224·7). Signed on the well-head: *Barus Murillo, f.* Bethnal Green, 298, "Joseph lowered into the Well by his Brethren. *This picture is described in Stirling's Annals of the Artists of Spain, vol. III., p. 1416.*" This was No. 4 in the list given under No. 34, and was regarded as the companion of that picture. It was valued at £800, and was in the possession of John Cave, of "Brintree" near Bristol. It was offered for sale at Christie's, 1846, and bought in at £1,310 (Stirling, p. 1416). At the sale of W. M. Cave, of Bentry House near Bristol, Christie's, 29 June 1854, it was bought by Mawson for Lord Hertford at £1,764 0s. 0d. Mawson, in a letter to Lord Hertford of 14 July 1856, refers to the purchase as "a creation of my own," and reports that George Jones, R.A., had approved. Mentioned by Waagen, Supplement, p. 83. No. 3 at Manchester Art Treasures Exhibition, 1857. Curtis, 13.

58 The Holy Family and St. John the Baptist

Gallery XVI

(Formerly "The Holy Family")

Canvas, 65½×50¼ (166·4×127·7). Bethnal Green, 302, "The Holy Family and St. John the Baptist." Bought by Lord Hertford for £819, as *Riposo of the Holy Family*, No. 125, at the sale of W. Williams Hope, Christie's, 15 June 1849. It is thus described:—

The Virgin, in a pink and blue drapery, kneeling before the Infant, who is presenting the scroll, the end of which is held by St. John; St. Joseph is standing with his hand upon an open book which rests on a bank, at the foot of which is a lamb. A beautiful landscape background completes the composition of this superb *chef d'œuvre*, which is of the very highest quality.

Waagen, Supplement, p. 82, says it was formerly in the Casimir Périer collection, but in ii. 156 he speaks of two pictures from the Hope Collection in Paris without giving names. Manchester Art Treasures Exhibition, 1857, No. 5. Curtis, 152.

68 The Annunciation

Gallery XVI

Canvas, 74¼×52½ (188·8×133·4). Bethnal Green, 295, "The Annunciation. *From the Collection of the Marquis Aguado.*" Mentioned by Waagen, ii. p. 156, in the collection of Lord Hertford (1854), and Supplement, p. 81. Manchester Art Treasures Exhibition, 1857, No. 4. Stirling, p. 1417. Curtis, 68, who states that it was brought from Spain by M. Rayneval, formerly French Ambassador to Madrid, and at his sale, 16 April 1838, fetched 15,000 f.; at the Aguado sale, 1843, it was bought by Lord Hertford for 27,000 f. In previous editions of the Catalogue it was stated, in error, to have been also in the Stowe Collection. Engraved by A. Lefèvre, in *Galerie Aguado*; by J. Rogers, and W. Hullah. Lithographed by André Lafosse and Blümner.

97 The Charity of St. Thomas of Villanueva Gallery XVI

Canvas, $58\frac{1}{2} \times 59$ (148.5×149.9). Bethnal Green, 305, "from the collection of Mr. Wells, of Redleaf." Bought by Lord Hertford at the W. Wells sale, 12 May 1848, No. 125, for £2,992 10s. as *St. Thomas distributing Alms to the Poor*. Waagen, ii. 156, who says the picture was formerly in the Church of the Franciscans at Genoa.



97

He means the Capuchin Convent (see under No. 34). This picture was sold by the importers to Mr. Wells for £1,000. Manchester Art Treasures Exhibition, No. 2; British Institution, 1823 and 1835; Old Masters, 1872. Stirling, p. 1438. Curtis, 399. The same subject was treated by Murillo in a picture that he called "his own" for the Capuchin Church of Seville, now No. 84 in the Seville Museum.

105 The Assumption of the Virgin Gallery XVI

Canvas, $25\frac{5}{8} \times 15\frac{7}{8}$ (65×40.3). Bethnal Green, 317, may have been this picture or No. 7. Waagen, ii., 156, mentions an "Ascension of the Virgin" in Lord Hertford's collection (1854), which he had not seen, but says came from Stowe. The picture bought by Mawson for Lord Hertford at £58 16s., at the sale of the Duke of Buckingham's collection at Stowe, 1848, No. 390, was then called "The Conception of the Virgin, with Infant Angels," but was a small picture, and was actually No. 105. It is referred to in Lord Hertford's letters to Mawson as follows:—

Hôtel des Bains, Boulogne-sur-Mer, September 10th, 1848.

If the little Murillo, No. 390, the Conception of the Virgin, were sold at a reasonable price I should like to have it.

Sunday Evening.

I do not think I shall avail myself of your kindness respecting the Murillo as I do not think the price it will be allowed to go for will suit me, after the tremendous sales I have undergone lately.

The picture, however, was bought for the small price mentioned. Behind the sarcophagus are the three Mariæ, kneeling; five Apostles are to the left, seven to the right. Curtis, 53.

SCHOOL OF MURILLO

7 The Assumption of the Virgin Gallery XVI

Canvas, $65\frac{1}{4} \times 42\frac{3}{4}$ (165.7×108.5). Possibly Bethnal Green, 317. Bought by Lord Hertford at the sale of John Brackenbury, Christie's, 1848, as "The Virgin of the Assumption," for £892 10s. Exhibited by Sir J. M. Brackenbury, at British Institution, 1836. He had purchased it from a picture dealer named Casanova, at Cadiz (Stirling, *Annals of the Artists of Spain*, p. 1420). Curtis, p. 50.

104 The Virgin and Child with (?) St. Rosalie Gall^y. XVII
Canvas, $26\frac{3}{8} \times 32\frac{1}{4}$ ($67\cdot7 \times 81\cdot9$). Curtis, 115, who suggests that the saint is St. Rosalie (from the roses in her hand). This picture was in possession of Lord Hertford before 15 Feb. 1859, when there is a bill for cleaning it.

133 The Virgin and Child (in an Oval) Gallery XVII
Canvas (the subject is within a painted oval), $41\frac{1}{4} \times 30\frac{3}{4}$ ($104\cdot8 \times 78$). Bethnal Green, 300 or 308. Mentioned by Waagen, Supplement, p. 82 (1857):—

4. The Virgin, holding the Child. Life-size to the knees, of oval form. I know few pictures by the master where the draperies are treated so finely, and where the colours are of such luminous transparency. At the same time the treatment is very careful. From the collection of Casimir Périer.

The picture does not, however, appear in the Casimir Périer sale-list of 18 April 1838. It is probably one of the two pictures Waagen did not see in 1854 (ii., 156), but mentioned as being in Lord Hertford's Collection, "from the Hope Collection in Paris" (the other being No. 58). No. 102 at the W. Williams Hope sale, 14–16 June 1849, "The Virgin in a pink and blue drapery, holding the Infant in her lap, a lovely work of the highest quality, oval," brought £609 (Mawson). Curtis, 109.

136 The Virgin and Child (with Rosary) Gallery XVII
Canvas, $42\frac{1}{2} \times 30\frac{3}{4}$ ($107\cdot9 \times 78$). Bethnal Green, 300 or 308. Waagen, Supplement, p. 82, mentions in the collection of Lord Hertford (1857).

5. The Virgin and Child. Half-length figures. A good picture, though not so important as the foregoing [*i.e.*, No. 133].

Manchester Art Treasures Exhibition, 1857, No. 5. Curtis, 88.

JEAN-MARC NATTIER

French School. Born in Paris 17 March 1685; died there 7 November 1766. Pupil of his father, Marc Nattier, and probably of his godfather, Jean Jouvenet. After the death of Louis XIV in 1715 Nattier proceeded to The Hague, there painted Peter the Great and several personages of the Russian Court, produced a picture on the subject of the Battle of Pultava, and began the portrait of the Empress Catherine I, which however remained unfinished. He was received at the Académie Royale 29 October 1718. Having been ruined in 1720 by speculation in the shares of Law's Bank, he devoted himself exclusively to portraiture, and became one of the favourite artists of the Court and the Painter-in-Ordinary of the Royal Princesses, especially of the daughters of Louis XV, whom he represented in all sorts of mythological disguises. He depicted also in the same fashion the Duchesse de Châteauroux, chief favourite of Louis XV in the earlier years of his reign, and many other ladies of the Court. He occasionally excelled in the portraiture of men, a noble example of his style in this branch being the full-length "Comte Maurice de Saxe" in the Dresden Gallery and another, the "Buffon," in the collection of M. Cahen d'Anvers. His wholly superficial yet of its kind brilliant and accomplished art proved to be exactly suited to the Court and society of his time. He is well represented in the Louvre, but most extensively at Versailles, where one entire gallery is filled with portraits of Princesses of the House of France.

414 A Prince of the House of France Gallery XVIII
(? With Tocqué, or copied by him)

Canvas, $32 \times 23\frac{5}{8}$ (81.2×60). Bethnal Green, 466, as "Duke of Penthièvre. (Painted in conjunction with Tocqué)." In pencil on the back is "Duc de Penthièvre" and "Par Tocqué" The page holds the robes of the very exclusive order of the Saint



414



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Esprit. In the Cypierre sale, Paris 1845, was *Le Duc de Penthièvre adolescent*, 231 f. (Mireur). In the Prousteau de Montlouis sale, Paris, 5-6 May 1851, from which various pictures in the Wallace Collection are derived, No. 175, entered as by Tocqué and Lancret [*sic*], is thus described:—

Portrait en pied de M. le duc de Penthièvre, grand amiral de France. Il va se revêtir du manteau de chevalier de l'ordre du Saint Esprit, qu'un page dispose à cet effet. Ce portrait est peint en 1742; le prince avait seize ans. Très bon tableaux. 530 f. (B.A.A.)

This was doubtless our picture, which was formerly catalogued as the Duc de Penthièvre, son of the Comte de Toulouse; but a life-size original, identical with it in composition, which is in the collection of Mrs. H. L. Bischoffsheim, bears on the back, with the signature of Nattier, the date 1732. In that year the Duc de Penthièvre was but seven years old. The subject of our picture looks older than sixteen. In a small painting of the interior of the Hôtel de Toulouse (now Banque de France), by Garneray (Collection of Comte de Lariboisière), this same portrait, identical in every particular, is introduced, the scale being, however, that of a large miniature. M. de Nolhac (*Nattier*, 1910, pp. 61-2) argues that the subject is Louis Duc d'Orléans, at the age of 29. There are portraits of him by Belle and Coypel. This prince, son of the Regent, and born in 1703, was of a religious and scholarly temper. On the death of his wife in 1726 he retired almost wholly from Court and public affairs, and in 1730 took up his abode in the Abbey of Ste. Geneviève. His studies included natural science, Oriental tongues, and theology, and he left in MS. a translation of the Psalms from the Hebrew. He died in 1752.

Louis Tocqué (1696-1772) was a pupil of Nicolas Bertin and of Hyacinthe Rigaud, and was received by the Academy in 1734. He painted at the Russian Court and at Copenhagen. He married the daughter of Nattier.

437 Marie-Leczinska, Queen of France Gallery XIX

Canvas, $21\frac{3}{8} \times 17\frac{3}{8}$ (54.3×44.2). Bethnal Green, 412, as "Maria Leczinska, Queen of Louis XV (1713-68). Engraved by

J. Tardieu." Bought by Sir Richard Wallace in Paris, 1872, along with No. 456, "The Bath." Possibly the *Portrait de Marie Leezinska* (56×44), 1,300 f. at the sale of Dr. Gaudinot, Paris, 1869 (Mireur). On the open Bible can be read on one side [? *EVANG*] *ILE*, on the other *CHAP. IX*. This is the repetition, on a much-reduced scale, of the life-size, three-quarter length portrait, of which one original (popularised by the fine engraving of J. Tardieu) is in the museum of Dijon. Better known is the almost exactly similar full-length in the Palace of Versailles, in the right-hand corner of which, however, a royal crown and robe are added as accessories; this last is apparently an atelier work touched by the master. Another original, however, held to be the finest of all, was in 1909 unearthed in the grammar school at Versailles, and this is now, with the other Nattiers, in the Palace there. Tardieu's engraving bears the statement that it was presented to the Queen by Nattier in 1755, and under *Chap. ix. 233 (?) Cette Reine adorée | de la France*, a pretty testimonial.

453 The Comtesse de Tillières

Gallery XX

(Formerly "Portrait of a Lady in Blue")



453



451

Canvas, $31\frac{3}{8} \times 25$ (79·7×63·5). Inscribed to right above the arm: *Nattier Peint, 1750*. Probably Bethnal Green, 476, "Portrait of a Lady." This portrait must at some time have exchanged titles with No. 461. The mistake has been rectified by the discovery on the back of the following label, in ink, written in an old French hand:—

Ce portrait, peint par Nattier, fameux peintre du règne de Louis XV, est celui de Michelli Julie Françoise d'Esparbès [de] Lussard d'Aubeterre de Jonzac, c^{tesse} de Dillières, morte le 2 Février 1757 âgée de près de 42 ans. Après avoir vécu si saintement un grand nombre de ses dernières années, que sa postérité a lieu d'espérer qu'elle intercède pour elle au ciel.

Le Marquis de Lasteyrie, at the request of Mrs. Fortescue, was kind enough to make inquiries as to the Comtesse de "Dillières." No such name appears in the history of France, but the lady was evidently not de Dillières, but de Tillières. She was the fourth

child (with three elder brothers) of her father, particulars of whom are given in the *Dictionnaire de la Noblesse* by M. de Lachénaye Desbois, 1773, vi., 101 :—

Louis Pierre Joseph Bouchard d'Esparbez de Iussan, Comte de Jonzac, Marquis d'Ozillac de Champagnac etc., Capitaine-Lieutenant des gendarmes Dauphins, Lieutenant général de Saintonge et Angoumois, Chevalier de St. Louis, Brigadier des Armées du Roi le 7 Mars 1734, et Maréchal de Camp le 24 Février 1738, mourut à Bordeaux le 3 Juin, 1750, âgé de 59 ans où il vivait dans une grande piété. Il avait épousé en Mars 1713 Marie François, fille de . . . Henaut, secrétaire du Roi, fermier général, morte 1727.

De ce mariage sont sortis :—

- 1^o François Pierre Charles, née 1714, qui épousa Elizabeth Pauline Gabrielle Colbert, fille du C^{te} de Seignelay.
- 2^o Louis Henri Théophile, né 1716, tué à la bataille de Lawfeldt, 1747.
- 3^o Batiste Charles Hubert, né 1718, tué au siège de Bruxelles, 1746.
- 4^o Michelle François Julie, née le 27 Mars 1715, morte en 1757, femme le 14 Aout 1730 de Jacques Tanneui Le Veneur Marquis de Tillières, sous-lieutenant des Chevaux Légers et gendarmes de la Reine, puis Capitaine-Lieutenant des Chevaux Légers de Bretagne en Mars 1734, Capitaine-Lieutenant de gendarmes Dauphins en Avril 1738, Brigadier des armées du Roi 15 Mars 1740 et Maréchal de Camp le 2 Mai 1744. Il a eu plusieurs enfants de son mariage.

456 The Bath (Mademoiselle de Clermont)

Canvas, $42\frac{1}{4} \times 40\frac{1}{2}$ (107.4 × 103). Inscribed under bottom step: *Nattier pinxit 1733*. Bethnal Green, 389, "The Bath: A



456

Portrait of Madame de Châteauroux, a mistress of Louis XV. Bought by Sir Richard Wallace in Paris, 1872, along with No. 437. Exhibited at the Salon of 1742 as—

No. 63, par M. Nattier, académicien. Un tableau représentant le portrait de feüe Mademoiselle de Clermont, Princesse du Sang, Surintendante de la Maison de la Reine, représentée en Sultane sortant du Bain, servie par ses Esclaves.

A larger picture by Nattier of this class, representing in a quasi-allegorical fashion the same lady, is the *Mademoiselle de Clermont aux eaux de Chantilly*, No. 375 in the Museum of Chantilly. Our picture is one of the "Turqueries" in fashion during the 18th century (compare No. 451, "The Grand Turk giving a concert to his Mistress," and "Le Turc Amoureux," pendant to our *Lancret*, No. 450, "La Belle Grecque." The occasion was the embassy from the

Porte, whose costumes touched the fancy of society and its artists. See catalogue of "Exposition de la Turquerie au XVIII^e Siècle," May–October 1911, at the Musée des Arts Décoratifs in Paris. Our picture, according to M. de Nolhac, is mentioned by Palissot in the possession of the Duc de Saint-Aignan.

Mlle. de Clermont (Marie Anne de Bourbon) was born in Paris, 16 October 1697, youngest child of Louis III de Bourbon, Prince de Condé, and of Louise-Françoise de Bourbon (Mlle. de Nantes). The romance of her life passed at Chantilly. The Chantilly portrait is of 1729.

461 Mademoiselle de Châteaurenaud Gallery XX
(Formerly "Portrait of the Comtesse de Dillières")

Canvas, $31\frac{1}{2} \times 25\frac{1}{4}$ ($80 \times 64\cdot2$). Inscribed to left over the arm: *Nattier pinx't 1755*. Probably Bethnal Green, 480, "Portrait of the Countess de Dillières." This picture and No. 453 had at some time exchanged titles, but the identity of the subject has been determined by the discovery of a printed label on the back, part of which is wanting—

Nattier (Jean Marc)
Signé et daté 1755

Portrait à mi-corps de Mlle. de Château-Renaud, première femme du marquis de Belest, mestre du camp sous Louis XV.

Chef d'œuvre du maître exposé au salon toulousain au capitole . . .

The Marquis de Lasteyrie was good enough to obtain the following reference from M. de Nolhac, the learned keeper of the Versailles Museum:—

M. de Châteaurenaud présenta ici à Versailles vendredi dernier Mme. de Belest, sa seconde fille. Elle n'avait pu être présentée avant à Compiègne s'étant trouvée incommodée, comme je l'ai marqué. Elle a la place de dame de Mesdames. *Memoirs du duc de Luynes*, xii., 140.

Mademoiselle de Châteaurenaud was therefore lady in waiting to the daughters of Louis XV.

(For illustration see p. 197)

PETER NEEFFS THE ELDER

Flemish School. Born at Antwerp shortly after 1577; died there between 1657 and 1661. Pupil of the elder Steenwyck. The two Francks, Teniers, Jan Breughel and Van Thulden painted the figures in his interiors. Neeffs was, notwithstanding the extreme formality of his style, one of the most distinguished architectural painters of the Netherlands. In finesse and sureness of execution he is, however, surpassed by Steenwyck the Younger.

(Figures by FRANS FRANCKEN THE YOUNGER)

152 Interior of Antwerp Cathedral Gallery XIV
(Formerly "Interior of a Gothic Church")

Panel, $19\frac{1}{4} \times 25$ ($48\cdot8 \times 63\cdot5$). Signed: *Peeter Neeffs*. Bethnal Green, 153. This is possibly the picture in the sale of Count Schönborn von Pommersfelden, Paris, 17–24 May 1867, thus described:—

197. Intérieure d'une église d'Anvers; figurines par Frans Franck le jeune. Signé *Pieter Neeffs*. No. 235, 1857, 46×62 , 400 f. (B.A.A.)

There was a Neeffs, however, in the Collection of Lord Hertford before 15 February 1859, when there is a bill for varnishing it. The subject was often repeated by Neeffs, with variations in the composition and authorship of the figures. Thus there is a

version at Ham House, and more than one in the gallery at Cassel.



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Frans Francken II, or the Younger, a son of the elder of that name, was born at Antwerp 6 May 1581, and died there 6 May 1642. He was a pupil of his father, painted historical, Biblical, mythological, and masquerade pieces, and furnished small figures for pictures by the elder Neeffs and other masters.

AERT OR AERNOUT VAN DER NEER

Dutch School. Born at Amsterdam in 1603; died there 9 November 1677. He practised at Amsterdam, but met with little appreciation during his lifetime, and died very poor. In the romantic character, the lyrical pathos of his landscapes, especially the sunsets and night-scenes, Van der Neer stands apart among the Dutch masters of the seventeenth century. The Wallace Collection contains a representative series of his works on a small scale. An example on a much larger scale is the "Landscape with Figures and Cattle," No. 152 in the National Gallery.

157 A River Scene by Moonlight

Gallery XIV

Canvas, $19\frac{3}{8} \times 28\frac{1}{4}$ (49.2×71.8). Signed to right below: *AVDN* (in monogram). Bethnal Green, 135 or 205. Bought by Lord Hertford, No. 29 at the sale of Paul Périer, Paris, 16-17 March 1843, for 4,400 f.

159 A Winter Scene

Gallery XIII

Canvas, $24 \times 29\frac{1}{4}$ (61×74.3). Signed to right below: *AVDN* (in monogram). Bethnal Green, 98, "Winter Scene, with Skaters."



159

A seal on the back (a tiny dog sejant, apparently a crest) proves this picture to have been at one time in the same collection as Berghem, 213.

161 A Canal Scene by Moonlight

Gallery XIV

Canvas, $23\frac{1}{8} \times 28\frac{1}{4}$ (58.7×71.8). Signed to right below: *AVN* (monogram). Probably 205, "River Scene, Moonlight" at Bethnal Green. Mawson writes to Lord Hertford from Paris, 27 March 1850:—

I . . . feel assured, if you had been in Paris, you would have secured two or three more of the Montcalm pictures. There is one picture sold which I regret much did not enter your lordship's splendid collection, viz., the "Moonlight," by Vandaneer. This picture, after I had cleaned it, turned out wonderfully well, so much so that no one would have known it again. There was a spirited competition for it and it was knocked down at 8,100 frs. All the judges and amateurs considered it a chef d'œuvre.

If Mawson had acquired this picture, as seems probable, it is possible Lord Hertford bought it from him. Mireur gives the dimensions as 65×55 , width coming probably before height, since it is unlikely that the picture was an upright. It is, therefore, possible that No. 161 is the Montcalm picture.

184 Scene on a Canal

Gallery XIV



184

Panel, $5\frac{1}{4} \times 9\frac{1}{4}$ (13.3×23.5). Probably 217, "A River Scene," at Bethnal Green. A notice is on the back from a French sale catalogue not identified; the title is *Clair de Lune*.

200 A River Scene: Afternoon

Gallery XIV

Panel, $8\frac{3}{4} \times 14\frac{1}{2}$ (22.3×36.9). Signed to right below: *AVDN*



200

(in monogram). No. 208, "A River Scene: Evening," on panel, at Bethnal Green.

217 A Skating Scene

Gallery XIV

Canvas, $21 \times 26\frac{5}{8}$ (53.3×67.6). Signed to left below: *AVDN* (in monogram). Bethnal Green, 106. Probably "Frozen River Scene: Sunset," bought by Mawson, Lord Hertford's agent, at the C. Brind sale, Christie's, 12 May 1849, No. 59, for £325:—

A River Scene—frost-piece—sunset with sledges and many figures on the ice. Exhibited in 1832 and 1835.

This is probably the picture described by Waagen, Supplement, p. 90, as in Lord Hertford's Collection, 1857:—

Artus van der Neer. A warm sunset over a Dutch canal, with houses and trees along it. Inscribed with the monogram of the master. The

marvellous warmth and transparency, and the precise yet soft execution, render this one of the finest works of the painter.



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It has been suggested that the figures are by Albert Cuyp.

A *Soleil levant* by Van der Neer was bought for 3,000 f. by Richard Wallace at the Van der Schrieck sale, Louvain, 1861, No. 60 (de Ricci).

EGLOON HENDRIK VAN DER NEER

Dutch School. Born 1635 or 1636 at Amsterdam; died at Düsseldorf 3 May 1703. Pupil of his father, the landscape painter Aert van der Neer, and of Jacob van Loo at Amsterdam. Practised his art first at Rotterdam and The Hague, then in Brussels, and lastly at Düsseldorf as Court-painter to the Elector Johann Wilhelm of the Palatinate. He followed in genre painting the style of which Frans van Mieris the Elder is the most prominent representative.

243 A Lady in Red, Drawing

Gallery XIV

(Formerly "Lady in a Red Dress")

Panel, $11\frac{5}{8} \times 9\frac{1}{4}$ ($29\cdot5 \times 23\cdot5$). No. 137, "The Drawing," at Bethnal Green. This is doubtless Smith, Supplement, No. 7:—

The Dilettante. A lady attired in red, seated at a table drawing; a bust and the figure of a gladiator on the table, and a curtain of richly worked



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tapestry is suspended behind the lady. $11\frac{3}{4}$ in. by $9\frac{3}{4}$ in. Panel. In the collection [1842] of Edmund Higginson, Esq., of Saltmarsh Castle.

At the Higginson sale, London, 6 June 1846, No. 185, it was bought by Goldsmith for £81 18s. (No. 57 of the 1842 catalogue). De Groot, 32, gives also C. Scarisbrick sale, London, 11 May 1861 (£162 10s., Colman), and previously to those sales, F. Kamermans, Rotterdam, 3 October 1825, No. 21 (905 florins, Lamme). Mireur gives the following sales for "L'Artiste Féminin" by our artist:—1754, Tonneman (1,265 f.); 1765, Lindert de Neuville (2,685 f.); 1780, Poullain (5,090 f.); 1783, De Merle (4,808 f.); 1827, Galitzine (6,600 f.).

WILLIAM ANDREWS NESFIELD

British School. Born at Chester-le-Street 19 February 1793; died 2 March 1881. Entered the army in 1809 and served throughout the Peninsular War as well as in Canada. Member of the Royal Society of Painters in Water-colours. He practised not only as a water-colour painter, but as a landscape gardener, and attained celebrity, his co-operation and advice being extensively sought for throughout the country.

703 Kilchurn Castle, Loch Awe

Water-colour, $10\frac{1}{8} \times 14\frac{1}{8}$ ($25\cdot7 \times 35\cdot7$). Signed in lower right corner: *W.A.N.* Bought by Lord Hertford at the E. Bicknell sale, Christie's, 1863, for £63. Described on old mount as "Loch Awe and Ben Cruachan" by W. A. Nasmyth, and exhibited as such at Bethnal Green, No. 649.

CASPAR NETSCHER

Dutch School. Born at Heidelberg in 1639; died at The Hague 15 January 1684. He came as a child to Holland, and was at Arnheim the pupil of H. Coster, and later on at Deventer of Gerard Terborch. He was domiciled at The Hague, but resided between 1659 and 1662 at Bordeaux. Netscher lacked the strong personality, the mastery and variety of the greatest among the "Small Masters" of Holland, yet showed a finesse and elegance of his own in the treatment of genre and portraiture. The most complete collection of his works is that in the Dresden Gallery.

167 Lady with an Orange

Gallery XIV

(Formerly "Portrait of a Lady")

Canvas, $17\frac{1}{2} \times 14\frac{7}{8}$ ($44\cdot5 \times 37\cdot8$). Inscribed in lower left corner: *C Netscher 1681 (C N combined)*. Bethnal Green, 131, as "Lady



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holding an Orange"; this and the orange-tree at her side may possibly have some significance. De Groot, No. 377.

204 Lady with a Watch

Gallery XIV

(Formerly "A Dutch Lady")

Panel, $6\frac{1}{8} \times 5\frac{1}{4}$ (15.6×13.3). She holds to her ear with her left hand what looks like a crystal watch; her right hand is on her heart, under her jacket. On the back in ink is inscribed: *A ? 379* (the doubtful part something like a "*K*"). Below this "*MH*" and "pal," and the fragment of a seal. De Groot, No. 378.

212 Portrait of a Child Plucking a Rose

Gallery XIII

(Formerly "Portrait of a Child")

Panel, $13\frac{3}{4} \times 10\frac{3}{4}$ (35×27.4). Bethnal Green, 143, as "A Young Lady with Flowers." She plucks a rose from a small tree in a pot, and holds others in her pinafore. De Groot, No. 454. This picture and No. 214 are pendants, and are almost certainly the two pictures sold at the H. de Kat of Dordrecht sale, Paris, 2 May 1866. This would be No. 58 at the sale (6,150 f.), and No. 214 would be No. 57 (5,500 f.). This is confirmed by the existence of the numbers 58 and 57 on the backs in chalk. Thus De Groot's 454 and 457 would be one picture, and also his 58 and 59. A seal on the back of both pictures is that of the Counts of Hornes (Hoorn near Liège); it is of 1700 or a little later, and hence belongs to either the Counts of Hautekercke, or of Baussignies, the younger branches.

214 A Lady playing the Guitar

Gallery XIII

(Formerly "A Lady playing the Lute")

Panel, $13\frac{3}{4} \times 10\frac{7}{8}$ (35×27.7). Inscribed on guitar-case on the floor to left: *C Netscher 1669*. Bethnal Green, 142, as "A Young Lady with a Guitar." Pendant to No. 212, which see for further particulars. No. 58, De Groot, and also No. 59. In addition to the De Kat sale, this picture figures at that of Pieck-Le Leu de Wilhem, The Hague, 28 May 1777, No. 72 (114 florins, Tencate).

237 The Lace-Maker

Gallery XIII

Canvas, $13 \times 10\frac{1}{2}$ (33×26.6). Inscribed on the mount of the

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engraving hung against the wall: *C Netscher 1664*. Bethnal Green, 187. Smith, 21; thus described:—

The Lace-Maker. A pretty young woman dressed in a red corset and a green petticoat, seated in a profile view, making lace. The figure, which

is seen to the knees, is opposed to the white walls of the room. Signed and dated 1662 [*sic*]. 1 ft. 1 in. by 11 in. Canvas. Collection of M. J. Pompe Van Merdervoort, 1780, 700 florins (£63); of M. Van Leyden, Paris, 1804, 7,000 f. (£280); Anonymous, 1807 (Mr. Christie's, 190 guineas). Exhibited in the British Gallery in 1818. Now [1833] in the collection of the [third] Marquis of Hertford.

The sale at Christie's, 4 July 1807, included a number of pictures belonging to Lord Yarmouth, afterwards third Marquis of Hertford. Our picture was one of these (lot 86) and he bought it in for 190 guineas. De Groot, 48, who corrects and simplifies the sale list: J. D. Pompe van Meerdervoort, Soeterwoude, 19 May 1780, No. 5 (700 florins, Delfos); M. Van Leyden, Paris, 10 September 1804 (7,000 florins, Paillet), see Ch. Blanc, ii. 221; Anonymous, Christie's, 1807 (£199 10s.). Engraved by "P de M.," see under No. 773 below. The picture may be compared with two genre pieces by Netscher, *Die Spinnerin*, No. 1,352, and *Die Näherin*, No. 1,353, in the Dresden Gallery. A fine, solidly painted genre piece, *Lady taking fruit from an Attendant*, is, or was at Belvoir Castle, and shows much the same technique.

After Netscher

773 The Lacemaker

Board Room

Etching, $8\frac{7}{8} \times 6\frac{1}{2}$ ($22\cdot50 \times 16\cdot50$). Signed on the margin in right-hand lower corner: *P. de M. f.* Numbered on the margin in upper right-hand corner: 39. The painter's signature and the date are reproduced on the margin of the print hanging on the wall: *C. NETSCHER 1664*. P. de M. is Pieter de Mare, born at Leyden 1757, died there 1796, a scholar of A. Delfos.

GILBERT STUART NEWTON R.A.

British School. Born at Halifax in Nova Scotia in 1794; died at Chelsea 5 August 1835. A.R.A. in 1828, R.A. in 1832. Among his better known works are "Captain Macheath," exhibited in 1826, and "Abelard in his Study," exhibited in 1833.

617 Portrait of a Lady (The Gentle Student) Gallery XV

Panel, $12 \times 9\frac{3}{4}$ ($30\cdot5 \times 24\cdot8$). Inscribed in lower left corner: *G. S. Newton 1829*. Bethnal Green, 27, as "Lady Theresa Lewis." At one time catalogued as "Lady Theresa Lewis," but this has been questioned by the family of that lady. Engraved by Charles



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Rolls as "The Gentle Student," and originally the property of General the Hon. Edmund Phipps, M.P., at the sale of whose collection, Christie's, 25 June 1859, it was No. 82, purchased for

£210 by Mawson for Lord Hertford. It then bore the title of the engraving.

JOANNES VAN NOORD OR NOORDT

Dutch School. Born about 1620 in Amsterdam; living after 1675. He belongs to the circle of Rembrandt's followers, closely approaching Maes at times, but his pictures have also been ascribed to Flinck, J. B. Weenix, Pieter Janssens Elinga, Ochterveldt, and even Hobbema. There is an article on his work by Hofstede de Groot in *Oud Holland*, 1892, p. 216 and following, and another by J. O. Koenig in *L'Art Flamand et Hollandais*. There are two portraits by him in the Amsterdam Gallery of Dionys Wynands, one of them, No. 1710, signed and dated 1664; the other, No. 1761, dated 1644; also No. 1762, *The Continnence of Scipio*, signed and dated 1672. Other works by him, mythological and genre pieces, are known. The two pictures that concern us most are portraits of boys at Brussels and Lyons. The former is *The Tambourine-player*, a boy with a plumed hat in his right hand and a tambourine slung about his body; the latter is *Portrait en pied d'un jeune Seigneur*. The close resemblance of these portraits with our Nos. 20 and 96, particularly the former, has been pointed out by Dr. De Groot, and independently by Mr. B. W. F. van Riemsdijk of the Rijks-Museum, Amsterdam. There is the same treatment of the features, type of costume with tags and tassels, black shadows, and other resemblances.

20 Boy with a Hawk and Leash

Gallery XVI

Canvas, $31\frac{3}{8} \times 25$ ($79\cdot7 \times 63\cdot5$). Bethnal Green, 82 or 181; both "Boy with Hawk." At Bethnal Green and in previous editions of the Catalogue Nos. 20 and 96 were attributed to Maes, from



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their obvious resemblance to his work. The boy with his left hand holds a leash, which passes out of the picture. To the extreme right is the back part of a coach, followed by two figures.

96 Boy with a Hawk

Gallery XVI

Canvas, $24\frac{1}{2} \times 20\frac{3}{4}$ ($62\cdot3 \times 52\cdot7$). Bethnal Green, 82 or 181. Smith, Supplement 15, thus described:—

The Page. A handsome youth, habited in a red dress adorned with gold lace, and girt round the body with a belt, and relieved by a white collar tied with cords, to which are appended tassels; a *couteau de chasse* is suspended by a belt at his side, and a bunch of ribands is attached to his right shoulder; his right hand is placed on his hip, and the left supports a falcon, whose wings are extended by the rapidity with which he appears to be tripping along. 2 ft. $1\frac{1}{4}$ in. by 1 ft. $8\frac{3}{4}$ in. Canvas. Sold in the collec-

tion of the late Count Perregaux, 1841 [No. 17], 4,000 f. and 5 per cent. (£168). [the Index adds]: "In Collection of Baron Delessert [1842]."



96

Ch. Blanc gives at the sale of Count Perregaux, 1841:—

Maes.—Jeune Page vu de face, habit rouge galonné d'or, avec des nœuds de ruban sur l'épaule droite, et le couteau de chasse au côté, le faucon sur le poing gauche. 64 × 53, 4,000 f.

On the back is the seal of the Keiths, Earls Marischal, and there is little doubt that the picture belonged to George 10th Earl Marischal (1694–1778), Governor of Neufchatel for Frederick the Great, since the Perregaux family belonged to that district.

NORTH ITALIAN SCHOOL (16TH CENTURY)

541 Portrait of a Gentleman

Gallery XVI

Panel, $32\frac{3}{8} \times 25$ (82·8 × 63·5). This picture has been tentatively assigned by Mr. Bernhard Berenson, in his "North Italian Painters," to the Cremonese, Giulio Campi. A *Portrait of a Musician*, No. 2511



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in the National Gallery (Salting Bequest), is also attributed to Giulio Campi on no better grounds: its style is quite different from that of our portrait, which has also been attributed to the Cremonese Paolo Morando (Cavazzola), 1486–1522. The frame is a fine carved

one, dated 1543 ; see under Domenichino, No. 131. A seal on the back shows a ducal coronet and the arms of Adolphe de Seiglière de Boisfranc, calling himself Marquis of Soyecourt, who died, a fugitive from justice, at Venice in 1738. He had married a rich heiress. Saint-Simon gives him a bad character (*Mémoires* xvi, 442, &c.). He doubtless bought the picture in Italy.

542 Young Man Holding a Lute

Gallery XVI

Panel, $36\frac{5}{8} \times 26\frac{1}{4}$ (93×66.7). Possibly the "Portrait, unknown ; on panel," Bethnal Green, 266, ascribed to "School of Raphael." On the shelf to the right, behind the young man, is a fruit like a large lemon or citron. It is probably put there as a rebus on the name of the sitter. This fruit (as Mrs. Wickham Flower has been



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good enough to ascertain) is described in the "*Histoire naturelle des Orangers*," by Risso, and illustrated pp. 96 and 98. It is one of the varieties of the *Citrus Medica Vulgaris*, perhaps that called *Lima Citrata oblonga sive scabiosa et monstruosa*, measuring 8 by 6 inches. It is a Chinese plant, which was grown in Italy. In Italian it would be *Cedro*. Now there was a North Italian sculptor, Marino di Marco *Cedrini* (or *Citrinus*), who worked in Venice and the Marches in the last quarter of the fifteenth century. There are signed works by him at Ravenna and Rocca Brancaleone. His chief work was the door of St. Mercuriale in Forlì, inscribed *Marinus Citrinus Venetus construxit prid. Kal. Aprilis anno I pontificatus Pauli II.* ΤΕΛΟΣ. (See Thieme and Becker, "*Künstlerlexicon*," vol. vi.) He is heard of as late as 1475. On a pilaster of the Capella dei Ferri in the Cathedral at Forlì is an inscription O[pus] Iach[obi] Venet[i]. This probably refers to Jacopo Veneto, a sculptor mentioned in 1536 in Forlì, who has been taken for a hypothetical son or nephew. The subject of our picture is a sculptor or a connoisseur of sculpture, as is shown by the pieces on the shelf to his right. He is, therefore, very probably of the family of Marinus Citrinus, in the first half of the sixteenth century. The fact that he holds the lute with his right hand suggests the possibility that he painted himself and that the left hand was reversed in a mirror ; the lute, however, is not reversed, for the single string, the *chanterelle*, that gives the melody, is in its proper position to the right.

WYNAND JAN JOSEPH NUYEN

Modern Dutch School. Born at The Hague 4 March 1813; died 2 June 1839. Pupil of Andreas Schelfhout. Painted landscape, views of towns, and sea-pieces with considerable success. He was a member of the Academies of Antwerp and Amsterdam.

310 River Scene (Le Coup de Canon)

Canvas, $34\frac{7}{8} \times 45$ ($88\cdot5 \times 114\cdot3$). Inscribed in lower right corner: *W. J. J. Nuyen f. 38*. Bethnal Green, 55, as "River Scene; Calm." Bought by E. Leroy for Lord Hertford at the sale of Baron G. van Brien van de Groote Lind, 3 May 1870, No. 54, as *Le Coup de Canon*, for 11,000 f. (Letter and receipt of E. Leroy.) The picture was bought for 4,500 florins by Weenink for Baron van Brien at the sale of William II of Holland, The Hague, 12 August 1850, No. 83 (B.A.A.) Amsterdam is seen in the background.

ADRIAEN VAN OSTADE

Dutch School. Baptised at Haarlem 10 December 1610; buried there 2 May 1685. Pupil of Frans Hals, but strongly influenced after 1640 by Rembrandt, and perhaps also by Brouwer. He practised at Haarlem. The quality of his painting, in the period of his maturity, when under the influence of Rembrandt his technique was developed to a rare perfection, is hardly surpassed by that of any painter of his age and nationality. His genre becomes, nevertheless, to a great extent mechanical, from persistent repetition of a few types, often bordering upon caricature, and monotony in choice of motives.

169 Interior with Peasants

Gallery XIV

Panel, $13\frac{1}{8} \times 15\frac{1}{4}$ ($33\cdot3 \times 38\cdot7$). Inscribed in left foreground: *A. V. Ostade 1663*. Bethnal Green, 128. Smith, 27, described as "one of a pair" with 28.

One represents the interior of a cottage, with a large window at the side, near which is seated a woman, feeding a child in her lap; several other figures are in the back part of the room, and amongst a variety of culinary and other objects distributed about the apartment is a plate of mussel-shells placed on the floor in the front. Signed and dated 1663. 13 in. by 15 in. Panel. This excellent picture was sold, with the following one, in the collection of M. de la Live de Jully, 1769, 4,105 f. (£164). Now [1829] in the collection of the [third] Marquis of Hertford, and worth £400.

The companion piece was "The Interior of an Alchymist's Room," which finally passed with the Sir Robert Peel Collection to the National Gallery, and is No. 846, "The Alchymist." Our picture is mentioned by Ch. Blanc, ii. 225. De Groot, 464: "a good picture." Sales: La Live de Jully, Paris, 5 March 1770, 4,105 f., with pendant; Dutartre, Paris, 19 March 1804, 7,000 f.—Delastre. Exhibited, Old Masters, 1889, No. 131. On the back in ink are the initials "L.D.J." (? Live de Jully), and a seal with the arms of that family (La Live de Bellegarde, de Prunoy, d'Epinaÿ, de Jully).

202 Buying Fish

Gallery XIV

Canvas, $15\frac{3}{4} \times 13\frac{3}{4}$ ($40 \times 34\cdot9$). Inscribed on the retiring face of the block: *A Ostade 1661*. No. 218 at Bethnal Green, as "The Fishmonger." Mentioned by Waagen, Supplement, p. 88 (1857). De Groot, 502; "The figures are rather large; a

work of the late period, dating about 1675." (This was before the date had been noted.) De Groot adds—

Compare 504 c., whose details and size agree with 502 [*i.e.* our 202] in the Wallace Collection, but the two pictures can hardly be identical, as 502 was in the collection of the Marquis of Hertford in 1857. Sale: E. B. Rubens and others, Amsterdam, 11 August 1857, No. 84. Panel. $16 \times 12\frac{1}{2}$.

De Groot, moreover, supposed our picture to be on panel. It is probably Smith, 180, and Supplement, 84 (De Groot, 119).



202

A woman buying fish at the door of a cottage. The composition consists of a female with a child in her arms, whose attention is directed towards a man occupied cleaning a haddock on a form, another fish of the same kind lies near him, and on the farther side of the bench are a youth and a child looking on. The figures are seen to the knees. This picture is distinguished for its breadth of effect and brilliancy of colour. Dated 1669. It is probably the one noticed in the sale of the Leendort de Neufville's Collection, 1765. $15\frac{1}{2}$ in. by 13 in. Canvas. Now [1829] in the collection of W. D. Acraman, Esq., Bristol. [In Supplement, 84, he adds] Collection of M. Zachary, Esq., 1838, by Messrs. Christie and Manson, £175. [March 30-1, No. 44, sold to Nieuwenhuys for £196 7s. The picture referred to above is Smith, 22, "Collection of Leendort de Neufville, 1765, 495 florins (£45)."] But it is said to be on panel. De Groot gives full particulars of the sale: P. Leendort de Neufville, Amsterdam, 19 June 1765, No. 70, or 72 of the original catalogue, 495 florins—Nieuwenhoven.]

This agrees in every respect with No. 202, except the date, which Smith no doubt misread. Our picture was *Le Marchand de Poissons*, toile, 40×35 , No. 30 in the sale of Paul Périer, Paris, 16-17 March 1843; 11,011 f., bought by Lord Hertford (de Ricci). On the back, in chalk, is "254." Exhibited, Old Masters, 1893, No. 78.

756 Interior: Boors Carousing (? Copy)

Canvas, $17\frac{1}{2} \times 15$ (44.5×38.1). Inscribed on flags in lower right corner: *AV* (combined) *Ostade 1656*. Bethnal Green, 140, as "The Tavern." Bought by Lord Hertford at the sale of Earl Granville, London, 21 June 1845, No. 16, for 290 guineas, as "Interior of a Cabaret." Mentioned by Waagen, ii., 159, and Supplement, p. 88. Exhibited, Old Masters, 1893, No. 87. De Groot mentions our picture as a copy of his 628, which is No. 1,396 in the Dresden Gallery. This is on panel, $18 \times 15\frac{1}{2}$ in., signed and with a date which has been read 1639, "but only the other reading '1660' can possibly accord with the style of the painting"; the signature and

date are "on the paint-box to the right." This is identified with Smith, 1 and 210, dated by Smith 1662. His measurements are $15\frac{1}{2} \times 13$ in. and 15×13 in. (about). "Probably sold in the collection of M. Hasselaar, Amsterdam, 1742, for 430 florins (£38)." The picture in this sale was No. 8; our picture has a large "8" in ink on the frame (as well as the name "Leveson" (*i.e.* Leveson-Gower = Lord Granville) and the figures $\frac{16}{1}$ and 283 F. in chalk).

ISACK VAN OSTADE

Dutch School. Baptised at Haarlem 2 June 1621; died there 16 October 1649. Pupil of his brother Adriaen. He practised at Haarlem. Isack was wonderfully productive during his short life of twenty-eight years. Many of his best works are in England. His genre is in conception but not in execution an echo of that of his brother, but his landscape is quite personal, and easily recognisable by the sparkling touch, the golden-brown tone and the concentrated illumination. He is also highly successful in his winter scenes, one of the most remarkable of which is No. 73 in this Collection.



17

17 A Market Place

Gallery XVI

Panel, $22\frac{3}{4} \times 31\frac{1}{8}$ (57.8×79). Bethnal Green, 136. There may at one time have been an inscription under the arch, now obliterated. De Groot, 128. This was *Le Marché*, No. 32 in the sale of Paul Périer, Paris, 16–17 March 1843; bois, 56×80 , 17,500 f., bought by Lord Hertford (de Ricci).

73 A Winter Scene

Gallery XVII

Canvas, $33\frac{1}{4} \times 42$ (84.5×106.7). Signed on boat to left: *Isack van Ostade*. Bethnal Green, 173, as "Landscape with Figures." De Groot, 255. The picture bought from Lord Rendlesham's collection (see under No. 21) bore the same title as was given to this picture at Bethnal Green. It is Smith, 42, "A landscape, with Figures; collection of Lord Rendlesham, 1807, 58 guineas." At the 1810 sale the *height* is given as $32\frac{3}{4}$, the width being omitted. It was, therefore, probably our No. 73. A picture corresponding in description and measurements was bought by Messrs. Agnew at the sale of William Crierie of Manchester, 1871 ("Smith, Supplement, 27"), sold to Mr. Kirkman Hodgson, and probably sold again 1890–1900.

21 A Village Scene (? Copy)

Panel, $25\frac{3}{4} \times 32\frac{1}{2}$ (65.3×82.6). Bethnal Green, 146, as "Halt at a Tavern." Bought, according to De Groot, by the third Marquess of Hertford, at the sale of Lord Rendlesham, London, 1810, for £78 15s.; but see under No. 73. Mentioned by Waagen,

Supplement, p. 88, in the collection of Lord Hertford (1857). De Groot, 23. This picture "corresponds in detail to De Groot, 37; it may be either an original replica or an old copy of that picture." De Groot, 37, is on canvas, $19\frac{1}{2} \times 25$ in., signed in full and dated 1645; it is Smith, Supplement, 17, from the Duchesse de Berry, de Morny, and Lyne Stephens' Collections; Sedelmeyer, "Catalogue of 100 Paintings," 1875, No. 28; now in the collection of P. A. B. Widener, Philadelphia, No. 235. De Groot's conjecture that our picture may be a copy is to some extent confirmed by the discovery, in the shadow behind the seat to the right, of what appears to be initials, of which the last is more like a "B" than an "O."

JEAN-BAPTIST OUDRY

French School. Born in Paris 17 March 1686; died at Beauvais 30 April 1755. Pupil first of his father Jacques Oudry, afterwards of De Serre, and finally of Largillière, who watched over him with paternal care. That painter advised him to relinquish portraiture for animals and still-life. Oudry was received at the Académie Royale 25 February 1719. He became one of the favourite painters of Louis XV. Among his appointments were those of Director of the Beauvais Tapestry Works and Inspector-in-Chief of the Gobelins. Of the Beauvais manufacture he effected a complete regeneration. He supplied cartoons for some of the most celebrated series of furniture-tapestries, and among them those for the *Fables de La Fontaine* (see the furniture in Galleries I and II of this Collection), for the *Amusements Champêtres*, the *Chasses*, and the *Comédies de Molière*. He further designed for the Gobelins in 1733 onwards *Les Chasses de Louis XV*, the piece in which the artist has represented himself in the act of drawing being signed "Peint par J. B. Oudry, 1738." This represents the highest level of Oudry's achievement in decorative composition. There is a set at Fontainebleau, and one, finer and more complete, was in the Bargello at Florence. His favourite subjects for oil paintings were incidents in connection with sport, hounds and still-life. It was the fashion to call him the "La Fontaine of Painting." In closeness of observation and thoroughness he was often inferior to the Dutch painters, but as often surpassed them in breadth and freshness. As a painter of still-life, he showed much of the power and richness of touch which afterwards distinguished Chardin. The Louvre and this Collection contain remarkable examples of his proficiency, but the most complete series is that painted for the Duke of Mecklenburg-Schwerin, now in the Museum at Schwerin.

623 Dogs and Dead Game

Gallery XI

Canvas, $76\frac{1}{4} \times 50\frac{1}{2}$ ($193\cdot7 \times 128\cdot3$). This and 624 are probably pendants.

624 A Hawk Attacking Wild Duck

Gallery XI

Canvas, $76\frac{1}{2} \times 50$ ($194\cdot3 \times 127$). Possibly No. 40 in sale of Baron de Comailles, Paris, 2 August 1855, *Oiseau de proie fondant sur des canards*, 195×129 (B.A.A.)

625 Dog and Pheasants

Gallery XI

Canvas, $46\frac{5}{8} \times 59\frac{3}{4}$ ($118\cdot5 \times 151\cdot8$). Inscribed to right: *J. B. Oudry 1748*. Bethnal Green, 397. This picture and Nos. 629 and 631 are of the same size and date; No. 627 is of the same size and of the previous year; probably painted as pendants.

627 A Hawk Attacking Partridges Gallery XI
Canvas, $46\frac{3}{8} \times 59\frac{3}{4}$ ($117\cdot8 \times 151\cdot8$). Inscribed in centre:
J. B. Oudry 1747. Bethnal Green, 404, "Hawk and Partridges."
See under No. 625.

629 A Fox in the Farmyard Gallery XI
Canvas, $46 \times 59\frac{1}{2}$ ($116\cdot9 \times 151\cdot2$). Inscribed in lower left corner:
J. B. Oudry 1748. Bethnal Green, 401, "The Fox." See under
No. 625.

631 Wild Duck Aroused Gallery XI
Canvas, $46\frac{3}{8} \times 60$ ($117\cdot8 \times 152\cdot4$). Inscribed in lower right
corner: *J. B. Oudry 1748*. Bethnal Green, 400, "Wild Duck
Hunting." See under No. 625.

626 Dogs and Still-life Gallery XI
Canvas, $75 \times 100\frac{1}{2}$ ($190\cdot5 \times 255\cdot3$). Inscribed in lower right
corner: *Peint par J. B. Oudry 1721*. One of the masterpieces of
the painter. This and 630 are probably pendants; they are of the
same size and date.



626



630

630 A Terrace with Dogs and Dead Game Gallery XI
Canvas, $75 \times 100\frac{1}{2}$ ($190\cdot5 \times 255\cdot3$). Inscribed on the stone slab
in lower right corner: *Peint par J. B. Oudry 1721*. See under
No. 626.

DOMINIQUE-LOUIS-FERÉOL PAPETY

French School. Born at Marseilles in 1815; died in 1849. He
painted historical, romantic, and genre subjects.

567 An Italian Contadina
Panel, $12\frac{3}{4} \times 9\frac{3}{8}$ ($32\cdot4 \times 23\cdot9$). Signed in lower left corner:
DOM. PAPETY. Bethnal Green, 511, as "Autumn." Inventory
of the Collection: "Autumn: Girl with Grapes."

600 "He Loves me, Loves me not"
Panel, $12\frac{3}{4} \times 9\frac{3}{8}$ ($32\cdot4 \times 23\cdot9$). Inscribed in lower left corner:
PAPETY 48. Bethnal Green, 503, as "Spring." Inventory of the
Collection: "Spring: Girl with a Flower."

611 The Temptation of St. Hilarion
Panel, $18\frac{5}{8} \times 23\frac{1}{2}$ ($47\cdot3 \times 59\cdot8$). Signed in lower right corner:
PAPETY. Bethnal Green, 497.

673 Roman Contadina and Child
Water-colour, $9\frac{1}{2} \times 7\frac{3}{8}$ ($24\cdot2 \times 18\cdot8$). Signed in lower right
corner: *DOM. PAPETY*. Bethnal Green, 625, as "Outside the Walls
of Rome: water-colour." Inventory of the Collection: "Italian
Mother and Child."

711 A Japanese Girl

Water-colour, $8\frac{1}{2} \times 10\frac{1}{2}$ ($21\cdot6 \times 26\cdot7$). Signed to left: *DOM. PAPETY*. Bethnal Green, 1874 catalogue, 681, "Japanese Woman."

A picture by Papety at Bethnal Green, 515, "Neapolitan Peasants," is no longer in the Collection.

? SCHOOL OF PARMA (16TH CENTURY)**AND OTHER DOUBTFUL WORKS****552 The Holy Family**

Gallery III

Panel, $8\frac{1}{4} \times 5\frac{1}{2}$ (21×14). "This little piece is in the style of Parmigianino, yet too smooth in touch and too cold in feeling to be from his hand. It may be by his relative Girolamo Bedolli, also called Girolamo Mazzola" (Sir Claude Phillips). It has also been suggested that the painter was a Spaniard of the school of Morales.

774 Study (? Our Lady of Pity)

Red chalk, $9\frac{1}{2} \times 6\frac{5}{8}$ (24×17). Written in ink at the bottom is: *Ma esté donné par le Prince Dom Livio | Carlo Marato*, and the number 58. The drawing, which seems to be a study for a Virgin "della Misericordia," might be by Carlo Maratti, but that would not agree with the puzzling inscription.

775 Study (? Saints or Apostles)

Red chalk, $4\frac{3}{8} \times 6\frac{1}{4}$ ($11 \times 15\cdot75$). Inscribed in right-hand lower corner: *RAFAELLE 106*; to the left is an obliterated name or collector's mark. On the frame is *PERINO DEL VAGA*.

776 Study (Amoretti)

Red chalk, $7 \times 6\frac{3}{8}$ ($17\cdot8 \times 16\cdot8$). One of the little figures carries a torch. This is apparently copied from a picture. This and the other two studies are provisionally grouped together, pending closer identification, if that should be possible.

JEAN-BAPTISTE-JOSEPH PATER

French School. Born at Valenciennes in 1696; died in Paris, 25 July 1736. Pupil of his fellow-townsmen Watteau, whose impatient and irritable disposition was the cause that Pater did not remain long with him. Watteau in the last moments of his life repented of his injustice, frankly owning that he had feared the possible development of his pupil's ability; sent for him, and as long as his strength endured continued to give him lessons. Pater subsequently declared that this was the only fruitful teaching that he had ever received. Like that of Watteau, though in another fashion, the character of this painter was strangely at variance with his work. He lived under the constant apprehension that his health might give way before he had secured a competency, and laboured day and night to amass wealth. The result was that he died, worn-out, at the age of forty. He was received at the Académie Royale 31 December 1728, on presentation of a *Réjouissance de Soldats*. Although high rank has been accorded to him as a painter of *Fêtes Galantes*, his art cannot be regarded as more than a faint echo of that of his master. By far the most remarkable series of Pater's paintings is in the Royal Prussian palaces, in and near Potsdam. The Wallace Collection comes next, but with a wide interval.

380 Conversation Galante (with a Couple Dancing) XVIII

Canvas, $20\frac{1}{2} \times 24\frac{3}{4}$ (52.1×62.8). On the back is the date "June 9/55" in chalk, and the number "53." This is, therefore, the picture catalogued as by Watteau in the sale of Charles Meigh, of



380

Grove House, Shelton, Christie's, 9 June 1855, No. 53, *A Fête Champêtre* from *Boccaccio*, £68 5s., bought by S. Caw, who bought the portrait of Queen Victoria by Sully in the same sale for Lord Hertford.

383 A Concert (Le Concert Amoureux)

Gallery I

(Formerly "Fête Champêtre")

Canvas, $22\frac{1}{4} \times 18$ (56.5×45.7). At the De Choiseul sale, 1772, Mireur gives: *Concert de personnes galamment vêtues and Société pareille: on voit une balançoire attachée à des arbres*, 19×22 pouces, 1,800 f., ensemble. These were probably our picture and No. 386, which have the same dimensions, and are pendants. At the Patureau sale, 1857, were variations on these themes, *Le Concert Champêtre* and *La Balançoire* (both 51×61), which were purchased for the Emperor (B.A.A.) A third variant on our *Fête Champêtre* is in the Jones Collection at South Kensington ($25\frac{1}{2} \times 24$). The lady in the lower right-hand corner is nearly identical. The little girl and dog in the other corner agree with the description of the Patureau picture. Our picture, and three following, Nos. 386, 397, 400, were engraved as a series by Fillœuil. *A Concert* was [No. 2,



383



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engraved in 1739 as *Le Concert Amoureux*, "tiré du Cabinet de M^r le Président de Ségur," and accompanied by the following verses:—

Du luth et de la voix les sons mélodieux
Se dissipent dans l'air d'une extrême vitesse;
Les fleurs perdent bientôt leur éclat précieux;
De même, chers enfants, s'éclipse la jeunesse.
Pour vous en consoler, en l'honneur des amours,
Redoublez vos chansons, cueillez des fleurs nouvelles;
S'ils ne vous donnent pas de faveurs éternelles
Du moins ils vous feront jouir de vos beaux jours.

MORAINÉ

386 The Swing (*La Conversation Intéressante*) Gallery I

Canvas, $22\frac{1}{4} \times 17\frac{7}{8}$ ($56\cdot5 \times 45\cdot4$). See above, under No. 383. At the De Contisale, Paris, 8 April 1777, No. 673 was *Les Amusements de la Campagne*: une femme sur une balançoire attachée à des arbres; toile, 19×22 pouces; 1,250 f.; bought by Feuillet (B.A.A.) Mireur gives: 1846, Wellesley, *La Balançoire*, 13,500 f. Our picture, in the series of four engraved by Fillœuil (see above), is No. 3, *La Conversation Intéressante*, "tiré du Cabinet de M. le Président de Ségur," with the following verses:—

Assis sur un gazon qu'on se plaît quand on s'aime
À se communiquer les secrets de son cœur!
Un pareil entretien a certaine douceur
Qui paroist égaler la jouissance même.
Aminte néanmoins pense tout autrement;
A tout autre plaisir la follette est encline;
Et suivant son humeur enjouée et badine,
Elle aime mieux en l'air trouver du mouvement.

MORAINÉ

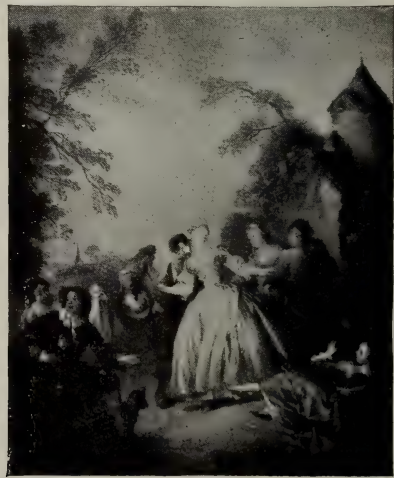
The swing-motive and general disposition of the picture are taken from Watteau's *Plaisirs Champêtres* at Chantilly, a variant is *Les Bergers* at Potsdam, but Pater took care to transfer Watteau's dancing couple to his companion picture (No. 397), reversing them and making a few modifications.

397 The Dance (*La Danse*) Gallery I

Canvas, $22\frac{1}{4} \times 18$ ($56\cdot5 \times 45\cdot7$). Bethnal Green, 435. Our picture, in the series engraved by Fillœuil (see under No. 383) is



397



400

No. 4, 1738, *La Danse*, "tiré du Cabinet de M. le Président de Ségur," with the following verses :—

Danse aimable, où la grace est jointe avec l'adresse,
Où dans tout son éclat triomphe la beauté,
Tu parois faite exprès par l'heureuse jeunesse
Et ton art par l'amour fût sans doute inventé.

A l'un et l'autre sexe il montra la cadence,
Il leur fit observer un juste mouvement,
Et sachant les tenir en bonne intelligence,
Leur union forma ton plus belle ornement.

400 Blind Man's Buff (Le Colin Maillard or Les Plaisirs de la Jeunesse) Gallery I

Canvas, $22\frac{1}{4} \times 17\frac{7}{8}$ ($56\cdot5 \times 45\cdot4$). Bethnal Green, 437. This resembles the picture in the Music Room of the Altes Schloss, Potsdam. Engraved by Fillœul, 1738, as No. 1, *Le Colin Maillard* in a series of four (see under No. 383). This number is missing at the Bibliothèque Nationale. A version, *Le Colin Maillard*, was in the sale of the Roussel Collection, Brussels, May 1893 (60×50). A larger picture with the title *Le Colin Maillard* appears in several sales.

405 The Boudoir

Gallery XXI



405

Canvas, $12\frac{1}{2} \times 15\frac{3}{4}$ ($31\cdot8 \times 40$). Bethnal Green, 569, "The Visit."

406 Conversation Galante (with a Fountain) Gallery XVIII



406

Canvas, $25\frac{1}{8} \times 31\frac{3}{8}$ ($63\cdot8 \times 79\cdot7$). Pater approaches more nearly to Watteau's fullness of tone in this piece than in any other of the Collection.

(After Watteau)

420 The Ball (Les Plaisirs du Bal)

Gallery XXI

Canvas, $21\frac{1}{2} \times 26\frac{3}{8}$ (54×67). Bethnal Green, 424, as "A Court Festival"; "A Court Festival, figures on a terrace" in the Inventory of the Collection. Bought by Lord Hertford as a Watteau at the sale of the Duc de Morny, Paris, 21 May 1865, No. 113, for 37,000 f. (B.A.A.) Watteau's picture, *Les Plaisirs du Bal*, or *Bal sous une Colonnade*, of which this is one of several copies attributed to Pater, is in the Dulwich Gallery. One version was in the sale of De Selle, Trésorier Général de la Marine, Paris, 1761, "*Les Plaisirs du Bal*, gravé sous ce titre par Scotin, imitation libre de Watteau, 24×30 pouces, 1,051 livres" (Charles Blanc). In the Blondel de Gagny sale, Paris, 10 December 1776, No. 223, attributed to Pater, was:—

Le Bal. Ce tableau est richement composé; c'est un des plus capiteux que l'on connaisse de Pater; il est peint sur toile, 1 pied 10 par 2 pieds, 1 pouce, 3 lignes; 2,000 f., Le Brun (B.A.A.)

Mireur mentions also *Le Bal* in the De Gagny sale, 1762 (2,000 f.); but this is perhaps a confusion; also 1775, De Grammont, *Le Bal*, "grand nombre de figures dans une Galerie très ornée" (1,500 f.—"livres," Ch. Blanc); 1782, Nogaret, *Le Bal*, 22×29 pouces (1,500 f.—"livres," Ch. Blanc); 1784, Langraff, *Le Bal Champêtre*, composition de plus de cinquante figures, 55×80½ (3,700 f.—"livres," Ch. Blanc); 1789, Hubert Robert, *Le Bal* (160 f.). Mr. Spielmann, p. 60, mentions versions of Watteau's picture in the Blenheim sale, at Wroxton Abbey, and in the collection of Mr. Yerkes of Chicago. Yet another is at Apsley House, and there was one in the collection of the late Sir Charles Robinson. The scene of Watteau's picture was probably suggested by the architecture and gardens of the Luxembourg. It is doubtful whether our copy is from Pater's hand.



420



424

424 Fête in a Park

Gallery XXI

Canvas, $20\frac{5}{8} \times 25$ (52·4×63·5). Bought by Lord Hertford at the Duc de Morny's sale, Paris, 31 May 1865, No. 107, thus described—

Amusements Champêtres. Dans un parc, groupes de personnages; les uns causent, d'autres se promènent; à gauche un jeune homme accompagne sur sa flûte les chants des deux dames; des enfants jouent avec un chien. A gauche une fontaine, ornée d'une statue de nymphe. Dans le fond un groupe qui se repose à l'ombre des arbres. Toile, 52×64, 29,000 f. (B.A.A.)

A picture is described by Waagen, Supplement, p. 84, in Lord Hertford's Collection (1857):—

Pater. A landscape, with a party of ladies and gentlemen resting in the foreground under trees. One of the figures, dressed in white silk, quite in

front, is very remarkable, and strongly relieved by another figure in black. On the right [probably right of picture, not of spectator] is the recumbent figure of a Venus on a pedestal, at the base of which are three children. On the same side in the background is a distant view. In every respect—composition, power, clearness of colouring and finish—this is the finest picture I know by the master.

It was at the Manchester Art Treasures Exhibition, 1857, No. 29, "Fête Champêtre—a party resting under trees. Very striking in effect, very warm in colouring, and highly finished. Quite first rate." Waagen's description closely agrees with No. 424, but the date proves that this was not the De Morny picture. The puzzle is solved by the appearance, at the sale of Sir John Murray Scott's Collection, Christie's, 27 June 1913, No. 134, of a repetition, with variations. It is reproduced in the illustrated catalogue, is on panel, and measures $18\frac{3}{4} \times 24\frac{1}{2}$ inches. Lord Hertford, as in some other cases, bought a second version, and one of them passed to Sir J. M. Scott.

426 Bathing Party in a Park

Gallery XXI

Canvas, $24\frac{1}{2} \times 32\frac{5}{8}$ (62.3×82.9). Probably Bethnal Green, 436, "Pleasure Seekers," though Lady Dilke gives its number as 430, "The Bath." See No. 472. Inscribed on the back in ink—

Un Bain de Femmes dans un lieu champêtre, composition capitale et gracieuse. L'on y compte seize figures, tant femmes que hommes.

There are many variations on the subject by Pater, e.g.: 1783, Blondel Dazincourt, *Quatorze figures dans un paysage, onze femmes*



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dont plusieurs se baignent, $17\frac{1}{2} \times 21\frac{1}{2}$ pouces (B.A.A.) Mireur also gives: 1855, Deverre, *Jeunes femmes au bain*, 395 f. Compare the good early work, the *Ladies Bathing*, of the Scottish National Gallery; the *Baigneuses dans un parc*, bought by Count Tessin for the National Gallery at Stockholm; *Das Bad* and *Bädende Mädchen* at Potsdam; the *Bain Rustique*, engraved by Cardon; the *Baigneuses* at Grenoble, from the collection of M. de Méreuil, at Gap, 1750, and the sketch for it in the museum at Angers.

452 A Camp Scene (Les Vivandières de Brest) Gallery XX

Canvas, $18 \times 22\frac{3}{4}$ (45.7×57.8). Bethnal Green, 438, "Soldiers Halting." Bought by Sir R. Wallace at the sale of Isaac Péreire, Paris, 7 March 1872, No. 71, for 18,400 f. (Bill of Delière).

Under the title, *Les Vivandières de Brest*, it is thus described (B.A.A.):—

Au milieu d'un camp, devant les tentes qui s'étendent à gauche et à droite, une femme vêtue de blanc et de rose est assise au milieu d'une nombreuse société; elle tient un verre à la main. Un officier, étendu à ses pieds, lui porte un toast. Des femmes, des enfants, des soldats de toutes

sortes d'attitudes animent cette scène joyeuse pleine de fantaisie. Gravé par Le Bas. Toile, 47 × 60.

The central group of this picture, or another version, is engraved as an upright by Le Bas, under the same title, with the following verses:—

Hâtez-vous, belles Vivandières
De servir du dieu Mars les braves Nourissons
Après de longs travaux marmites et chaudrières
Doivent leur plaire mieux que mortiers et canons.

Par M. MORAINÉ



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An etching by Courdry accompanies the notice in the Péreire sale catalogue. The scene is possibly a tradition of the affair at Brest in 1694, when an English squadron under Lord Berkeley attacked the corsairs of Brest, and landed a party under Thomas Talmash, which was beaten back to the ships, and then bombarded with great loss. Vauban had hurriedly defended the coast with two hundred cannon and mortars; perhaps there is a reference to this in the verses. The main group and that to the left are suggested by Watteau's *Scène militaire*, formerly in the Rudolf Kann Collection.

458 Conversation Galante (Upright)

Gallery XX



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Canvas, $17\frac{1}{2} \times 14\frac{7}{8}$ (44.5 × 37.8).

460 Fête Galante

Gallery XX

Canvas, $20\frac{3}{8} \times 24\frac{3}{4}$ (51.8×62.9). Bethnal Green, 426, "Seaside View, with Figures." The same scene, with variations in the



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figures, and a landscape distance, is the "Party near the Wall of a Park," in the possession of the German Emperor.

472 The Bath (Le Plaisir de l'Été)

Gallery XX

Canvas, $17\frac{1}{2} \times 13\frac{3}{4}$ (44.5×35). Bethnal Green, 430, "The Bath." Engraved by L. Surugue as *Le Plaisir de l'Été*, as pendant to *Le Désir de Plaire*. Bought by Lord Hertford from F. Laneuville, Paris, 23 July 1852, for 3,500 f. (Receipt). A replica, somewhat lighter in tone, from the collection of Mr. Arthur James, is reproduced in the catalogue of the Exhibition of French eighteenth century painting at the Burlington Fine Arts Club, 1913, plate XII. A



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third version was in the Fischhof sale, Paris, 14 June 1913, No. 38, 44.1×36 , "from the collection of the Marquis de Grammont." A variant in shape and in the action of the Lady and one of the attendants is in the collection of the Duc d'Arenberg, Brussels.

The number of Paters at Bethnal Green, omitting the Lancrét, No. 376, was the same as that now in the Collection; but the titles of Nos. 382, "Pastoral Group"; 428, "Landscape with Pastoral Group"; 432, "Pastoral Group"; 464, "Complimentary Conversation"; 469 and 471, "Pastoral Landscape," render them

difficult to identify. A Pater from the Collot Collection appears in an account of Lord Hertford's, 13 April 1845, 5,800 f.; and M. de Ricci states that he bought a Pater for 17,800 f. in the San Donato sale of 1863.

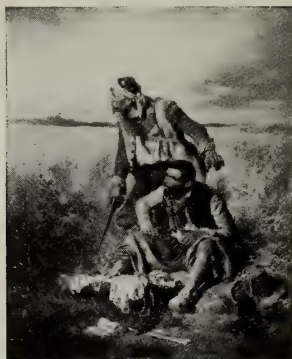
AUGUST KARL VON PETTENKOFEN

Austrian School. Born at Vienna in 1822; died in 1889. The name was originally Pettenkoffer. His early works, of which No. 621 is an example, were influenced by the French military draughtsmen and lithographers, Charlet, Raffet and Horace Vernet. He himself worked at lithography and brought out *Das kaiserliche und königliche Militär* and *Scenen aus der Ehrenhalle der k. k. Militär-Fuhrwesenkorps aus dem Jahre 1849* (published 1851). One of his earliest paintings was *Heimkehr eines Wienerers nach der Revolution*. In these his term of service as a cadet helped him. He then found subjects among the Hungarian revolutionaries. In 1852 he paid a first visit to Paris, and came under the influence of Meissonier's miniature art. From this time onwards he painted country genre-pieces in Hungary.

338 Robbers in a Cornfield

Panel, $11\frac{1}{2} \times 9\frac{1}{8}$ (29.2×23.2). Inscribed in lower right corner: *Pettenkofer 1852*. Bethnal Green, 583. Bought by Lord Hertford, 1863, San Donato sale, *Le partage du butin, scène de guerre*, 5,000 f.

In an article by M. Alfred de Lostalot, *Gazette des Beaux-Arts*, 2nd series, xv., p. 410, Pettenkofen is said to have finished, in



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Paris, two pictures which he had brought from Vienna in 1851 in the state of sketches, *Maraudeurs dans un champ de blé, partageant leur butin* (in the collection of Lord Hertford) and *Soldats quêtant un espion à la porte d'une chaumière*. The first, which is evidently No. 338, had been commissioned by an amateur in Vienna. The second was probably No. 621, begun at an earlier date.

621 The Ambuscade

Carton, $7\frac{3}{8} \times 9\frac{3}{4}$ (18.8×24.8). Inscribed in lower left corner: *A.P. 1846*. This picture has hitherto been catalogued as "The Surprise" by A. A. I. Pils. But no picture of the sort by Pils appears either at Bethnal Green or in the Inventory of the Collection. On the other hand, "The Ambuscade" by Pettenkofen appears at Bethnal Green, No. 543, and in the Inventory. The order of Pils's names is properly "Isidore Alexandre Auguste" and he signs our

water-colour accordingly "I.P." He painted religious subjects till 1852.

Since the picture was restored to Pettenkofen, correspondence with Dr. Arpad Weixlgärtner, who is preparing an official work on Pettenkofen, reveals the fact that a picture by that artist,



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giving the elements of No. 621 in reverse, signed in full and dated 1846, is in the collection of Commercialrat Franz Xaver Mayer in Vienna. Dr. Weixlgärtner is inclined to think, from the character of the signature on our picture and its general style, that it is one of many forgeries passing under Pettenkofen's name; but see under No. 338.

ISIDORE ALEXANDRE AUGUSTE PILS

French School. Born in Paris, 1813; died in 1875. Pupil of Picot. Pils obtained the Grand Prix de Rome in 1838. He began by attempting sacred art, but after a visit to the Crimea devoted himself to Eastern and military subjects.

[621 The Surprise

See under PETTENKOFEN (A. K. VON), "An Ambuscade."

665 An Arab Encampment

Water-colour, $9\frac{3}{8} \times 13\frac{3}{4}$ (23.8×35). Signed in lower right corner: *I. Pils*. Bethnal Green, 639, along with three other water-colours, no longer in the Collection, viz., "Arab Horseman," "Chasseur de Vincennes" and "Camp of Zouaves." The last was in the sale of Sir John Murray Scott, Christie's, 27 June 1913, No. 34. No. 665 is probably *Campement d'Arabes à Alger*, 300 f., in sale of M. B., Paris, 25 April 1868 (Mireur).

JOHANN GEORG PLATZER OR PLAZER

Austrian School. Born at Eppan in the Tyrol, 1702; died at St. Michael in the Tyrol 1760. He received his artistic education and development in Vienna, where he continued to practise. He painted mythological and historical subjects with extreme finish in a turgid style, arraying his personages in the strange pseudo-classic costumes affected by painters of the *Baroque* period. He painted almost invariably on copper. Two remarkable specimens of his extravagance and his extreme elaboration are "The Battle of Actium" and "The Death of Cleopatra," in the collection of the Duke of Wellington at Apsley House. Examples are also to be found in the Victoria and Albert Museum.

634 The Rape of Helen

Copper, $15\frac{1}{4} \times 23$ (38.8×58.4). Signed in lower right corner: *J. G. Plazer*. Bethnal Green, 1874 catalogue, 381. Bought by Sir Richard Wallace from A. Beurdeley, 5 March 1872, with other purchases, the whole costing 160,000 f. (Receipted bill).

ANTONIO POLLAIUOLO OR DEL POLLAIUOLO

Florentine School. Born in Florence about 1429; died in Rome 4 February 1498. Pupil in the first place of the goldsmith Bartoluccio, but influenced in painting by Andrea del Castagno. Pollaiuolo was in the first place a sculptor, goldsmith, draughtsman and engraver, though he practised also as a painter, in some few instances alone, but chiefly in collaboration with his brother Piero. Antonio represents with absolute authority the austere and passionate side of Florentine Quattrocento art, and is thus to be grouped in his proper order with Donatello, Paolo Uccello, Andrea del Castagno and Andrea Verrocchio.

(COPY)

762 Lamentation over a Dead Hero or Martyred Saint (?)

Gallery III

Drawing, pen and bistre, $10\frac{7}{8} \times 17\frac{1}{4}$ (27.7×43.8). Inventory of the Collection, "Figures mourning over a Dead Corpse." The pen outlines of the figures have apparently been traced, or retraced by an inferior hand, not that of a master, with the result that the beauty and firmness of the drawing are greatly impaired. The attribution to the master himself cannot be maintained, though the conception and composition are in his manner, and the invention is assuredly his. This drawing, or one identical in design, has been engraved in reverse by Jacopo Francia (?), or by A. Pollaiuolo, but no copy of this print is extant in the original. This engraving was copied by Allart Claessen in 1535, with an added architectural background. The subject has been popularly, though no doubt erroneously, described as "Le peuple pleurant sur le corps de Gattamelata."

In the Catalogue of Drawings in the Louvre (*Deuxième notice Supplémentaire*, 1888), the Vicomte Both de Tauzia mentions our drawing, giving the following notice:—

Collection de Sir Richard Wallace—Grand dessin de l'ancienne collection Praun de Nuremberg, gravé en fac-similé par Prestel, dans le recueil de cette collection, sous le nom d'A Mantegna, représentant, dit l'inscription, la mort de Gattamelata, fils du célèbre condottiere, et condottiere lui aussi: son tombeau se trouve dans l'une des chapelles de Saint-Antoine à Padoue. La légende du dessin ne présente aucune certitude.

Dans le dessin, le cadavre nu de Gattamelata, étendu, est entouré d'hommes et de femmes, la plupart nus, exprimant par leurs gestes et leur cris la plus violente douleur.

Avant d'appartenir à sir Richard Wallace, ce dessin faisait partie de la petite collection d'un amateur de Paris, qui l'avait acquis en 1868. Une copie ancienne se trouve au cabinet des estampes du Munich.

Probably the "amateur de Paris" was the vicomte himself: see under Beccafumi, No. 525.

HENDRICK GERRITZ POT

Dutch School. Born at Haarlem about 1585; died at Amsterdam in October 1657. Probably a fellow-student of Frans Hals in the atelier of Karel van Mander, Pot developed under the influence of the former master. He was for a short time in London about

1632, but practised chiefly in Haarlem and Amsterdam. He is sometimes known as "The Monogrammist HP" (see Bode, "Hollandische Malerei," p. 157, ed. 1883). There is a small full-length portrait of Charles I by Hendrick Pot in the Louvre (dated 1632), adapted from a life-size full-length by Daniel Mytens, now at Buckingham Palace. The Royal Gallery at Hampton Court contains (No. 634) a humorous genre picture by him catalogued as "A Startling Introduction."



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192 Ladies and Cavaliers at Cards

Gallery XIV

Panel, $22\frac{7}{8} \times 31\frac{1}{4}$ ($58\cdot1 \times 79\cdot5$). Signed over fireplace, to right: *HP* (in monogram). Bethnal Green, 245, as "Ladies and Cavaliers Card-playing," ascribed to Jan Le Ducq. It appears under the same ascription in the Inventory.

PAULUS POTTER

Dutch School. Baptized 20 November 1625 at Enkhuizen; buried at Amsterdam 17 January 1654. Pupil of his father Pieter in Amsterdam, and of Jacob de Wet at Haarlem. Potter, during his short life, practised his art at Delft, The Hague and Amsterdam. He is unrivalled among the masters of the seventeenth century in the precision, finesse, and dramatic force with which he characterises cattle and other animals. As a landscape painter he excels in rendering clear skies and the lurid approach of storm.

189 Herdsmen with their Cattle

Gallery XIV

Panel, $14\frac{5}{8} \times 16\frac{3}{8}$ ($37\cdot2 \times 41\cdot6$). Inscribed on highest plank in wall of shed: *Paulus Potter f. 1648*. Bethnal Green, 166, as



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"Homestead with Cattle." This picture has been further described as "from the Kalkbrenner collection, 1850." Lord Hertford bought a picture agreeing in description, according to De Groot, with No. 189

at the sale of that collection: Frédéric Kalkbrenner, Paris, 14 January 1850 (19,500 f.), previously in the sale of the Duc de Caraman, Paris, 10 May 1830. Charles Blanc describes it: *Riche Pâturage*, bois, 36×45 cent. He adds that several of the most expert judges regarded the picture as doubtful. This is Westrheene, 55, De Groot, 112. Fifteen years later Lord Hertford bought the picture now in the Collection at the sale of G. Th. A. M. Baron van Bienen van de Groote Lindt, of The Hague, Paris, 8 May 1865, No. 27 (44,100 f.) This is Smith, 9, thus described:—

Herdsmen at their Repast. The place appears to represent the straw-yard of a farm, having on the right a shed and sheep-cot, near which are two peasants sitting on the ground taking their repast, and a little dog begging for a morsel; on their right are a ram and a ewe standing together, and behind them lies a sheep under the cot. On the opposite side are a yellow and white cow lying down, a red one standing by, and an old horse close to them. A few slight trees rise behind the hut, and beyond a sort of fence, which bounds the yard, is seen the distant country. The appearance of a fine evening adds a charm to the scene. Signed and dated 1648. A beautiful example. 1 ft. 2 $\frac{3}{4}$ in. by 1 ft. 4 $\frac{1}{2}$ in. Panel. Collection of M. Cauwerwin, Leyden, 1768, 670 florins (£60). Now [1834] in the collection of the Baron Van Bienen Vande Grootelinde, Amsterdam. Worth 400 guineas.

De Groot (73) identifies the former sale as that of Pieter Caauw, Leyden, 24 August 1768 (Terwesten, 666) No. 1 (670 florins); but the sale catalogue describes it briefly as "Two cows lying down and one standing in a landscape." The reasonable inference from the second purchase is that Lord Hertford had decided that the first was a copy, and that he got rid of it, for only one picture is now in the Collection. The quality of the picture is a further argument, which is clinched by the existence on its back of the number "27" in chalk, the sale number of the Van Bienen picture, and an impression of the Baron's seal. De Groot's 73, therefore, not his 112, should be identified with our 189.

219 The Milkmaid

Gallery XIII

Panel, 14 $\frac{3}{4}$ ×19 $\frac{1}{4}$ (37·5×48·9). Inscribed to right below: *Paulus Potter f. A°* (in monogram) 1646. No. 213 or 235, Bethnal Green, both described as "Cattle." Described on the back as "Vaches et Brébis : une Porteuse d'eau." Smith, 35, thus described:

Cattle and a Milkmaid in a field. The view exhibits an open country with a hilly foreground, on which are a yellowish coloured cow with a white face, lying down, and a bull standing near an old tree at the side; beyond



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these is a sheep, and still farther is a woman with a yoke of pails. A cottage is seen in the distance. This pleasing and clever work of the master is dated 1646. 1 ft. 3 in. by 1 ft. 9 in. Panel. Collection of M. Braamcamp, 1771, 910 florins (£82); of M. Danser Nyman, 1797, 520 florins (£47). Now [1834]

in the collection of Madame Hoffman, Haarlem. A picture corresponding with the preceding, and perhaps the same, was sold in the collection of M. Cremer, Rotterdam, 1816, 5,100 florins (£460); collection of M. Schimmelpennick, 1819, 4,125 florins (£347).

Westrheene, ii. 10. De Groot, 93. Bought by Lord Hertford at the Hope sale, Paris, 1849, for £804, according to Mr. Spielmann ("The Wallace Collection," p. 105); but the picture does not appear in the catalogue either of the London sale in 1849 or the Paris sale in 1858; moreover, £804 is the price of No. 252, *Cattle in Stormy Weather*, at the latter sale; there has probably, therefore, been a confusion of the two pictures. De Groot gives the following history: Sale of Gerard Braamcamp, Amsterdam, 31 July 1771, No. 171 (910 florins, Dirk Sens); of J. Danser Nijman, Amsterdam, 16 August 1797, No. 207 (520 florins, Cremer); of Thomas Theodor Cremer, Rotterdam, 16 April 1816, No. 95 (5,100 florins); of Jurriaans, Amsterdam, 28 August 1817, No. 47 (3,800 florins, De Vries); of G. Schimmelpennick, Amsterdam, 12 July 1819, No. 90 (4,125 florins, Van der Willigen). In the collection of Madame Hoofman, Haarlem, 1834 (Smith). A picture (De Groot 98a) in the sale of the Marquis de Menars, Paris, February 1782, No. 84 (Robit, 1199·19 livres, B.A.A.), agrees in description and size with our picture, except that the sheep is beside the standing cow. "A very early and hard picture, recalling the early work at Nürnberg, 'Abraham setting out for Canaan,' 1642" (De Groot).

252 *Cattle in Stormy Weather*

XIII

Panel, $14\frac{3}{4} \times 13$ ($37\cdot5 \times 33$). Inscribed to left below: *Paulus Potter f. 1653*. It is thus one of his latest works. Bethnal Green, 213, or 235, as "Cattle." Title on back, "Vaches et Taureaux." De Groot, 40, identifies with Smith, 40, thus described—



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Three Cows in a Meadow; two of which are standing, and seen in nearly side views: the nearest of them to the spectator is of a dull dun colour, and the other of a reddish brown; the remaining animal is white, patched with brown, and is lying down ruminating. A small clump of trees at the side completes the composition. Signed, and dated 1651. 1 ft. $3\frac{3}{4}$ in. by 1 ft. 2 in. Panel. Collection of M. Beaujon, 1787, 3,900 francs (£156); of the Chevalier Erard, 1832, 13,000 francs (£520, bought in); same collection, London, 1833, 310 guineas [now in H. de Rothschild Collection (de Ricci)].

This is Westrheene, 27, of which the history is: Sale of Beaujon, Paris, 25 April 1787 (3,900); of Sébastien Erard, Paris, 23 April 1832, No. 111 (13,000 f., bought in; Ch. Blanc, ii. 396); of Sébastien Erard, London, 22 June 1833 (£325 10s.); in the Durand collection, according to Higginson catalogue; sale of Edmund Higginson,

Saltmarshes Castle, 6 June 1846, No. 189—1842 catalogue No. 66 (£976 10s., Mawson for Lord Hertford). De Groot points out that, although the Higginson catalogue identifies the picture in that collection with Smith, 40, our picture differs in description, size and date. (The Higginson picture “from the Erard and Durand Collection,” is said, moreover, in the catalogue to be dated 1654.) Lord Hertford must have got rid of his purchase, and acquired No. 252 elsewhere. Now our picture agrees in size, date, and more nearly in description with Smith, 5, and Supplement, 2, thus described—

Four Oxen in a Meadow. The view represents the usual pasture lands peculiar to Holland, with a clump of low trees on the right, near which are three oxen; one of them, of a whitish colour, stands in a side view with its head towards the spectator; a second, of a dark colour, is close by its side in a reverse position; and the third is reposing beyond them; the remaining beast stands near the middle of the field, in rather a fore-shortened attitude, the head being the most distant from the view. A farmhouse is visible among trees in the distance. Dated 1653. 1 ft. 2½ in. by 1 ft. ¾ in. Canvas. Collection of M. Van Wassenaar Opdam, The Hague, 1750, 280 florins (£25); of Madame Bandville, 1787, 4,002 francs (£160); of M. Tolozan, 1801, 4,853 francs (£194); of M. Solirene, 1812, 8,001 francs (£320). Now [1834] in the collection of the late Duke de Berri. [Supplement, 2. adds] Exhibited for private sale in the collection of the Duchess de Berri, by Messrs. Christie and Manson, 1834, price £400. Not meeting with a buyer at that sum, it was put up to auction at Paris, 1837, and sold for 12,705 f. and 5 per cent. (£508).

This picture, according to De Groot (41), is now in the collection of M. Albert Lehmann in Paris. Another picture (De Groot, 44a), “Four Oxen in front of a Farm—three stand and one is lying down, signed and dated 1653,” would seem to resemble ours. This was in the sale of W. Williams Hope, London, 14–16 June 1849 (£617). On the back of our picture is the date “June 15/4—” in chalk (a figure is concealed) and “No. 111.” Lord Hertford refers to a Potter in a letter to Mawson, undated—

The mistake about the Paul Potter was, I have little doubt, much more my mistake than yours. I certainly did not intend purchasing, so I must have ill expressed myself respecting this picture. I am, however, very glad Messrs. Christie and Manson have cancelled the bargain and appreciate their handsome conduct as you do.

A search in the marked catalogues at Messrs. Christie’s reveals the fact that the Williams Hope picture was the Potter referred to in this letter. It is No. 111—

“Three oxen: one of them white with spots; one of grey colour, and a third red, standing in a meadow near a pine tree, at the foot of which a fourth beast is reposing; a farmhouse among trees is seen in the distance. This fine work is signed and dated 1653.”

The picture had been bought by Mawson for £588, but this entry has been scored through. The actual day of the sale of the picture was June 16, but the sale began on the 14th and continued on the 15th. Lord Hertford, then, changed his mind and it was later that he acquired the picture. De Groot, 40 and 44a, are one picture. Moreover, De Groot is wrong in supposing that the Albert Lehmann picture is the Duchesse de Berry’s Potter. That was our picture, as is proved by the description, size and shape (higher than broad). It was No. 39, *La Prairie*, bois, 14 × 12 pouces, and bought by “Hoppe,” i.e., Hope (B.A.A.) De Groot was misled by the *Adrian Hope* sale catalogue, in which the 15 × 28 inches picture

was said to have been acquired at the de Berry sale. The purchaser was W. Williams Hope. This is confirmed by information kindly communicated since the last issue of this catalogue by Mr. G. H. Tite, and another link in the evidence is supplied. He possesses a sale catalogue of pictures "provenant de la galerie de M. W. Hope, Paris, 1858," apparently, from the preface by Charles Blanc, upon Mr. Hope's death. Our picture was then still in Mr. Hope's possession: it is described as "acheté par M. Hope à la vente de M^{me} la Duchesse de Berri," and a marginal note gives the Marquis of Hertford as the buyer [for the second time, in 1858] for 20,100 f. The delay had cost him 5,800 f. To sum up, De Groot 40, 41, 44a all = Smith, 5, and Supplement, 2, and = our No. 252.

In another letter, of 24 August 1851, Lord Hertford speaks of possibly going to see a private collection at The Hague. "The Paul Potter is *very small*, but I hear good." He bought, at the Patureau sale, Paris, 1857, a Potter, No. 23, Smith, 64, *Animaux au Pâturage*, panel, 34 × 39, for 15,050 f. (B.A.A.); but must have disposed of it, for the picture is now, according to De Groot, 87, in the collection of Marcus Kappel, Berlin.

FRANS POURBUS THE ELDER

Flemish School. Born at Bruges in 1545; died at Antwerp 19 September 1581. Pupil of his father, Pieter Pourbus, and of Frans Floris, whose niece he married. He excelled in the painting of portraits and practised also historical art.



26

26 Portrait of a Gentleman

Gallery XVII

Canvas, $38\frac{3}{8} \times 27\frac{3}{4}$ (97·5 × 70·5). Inscribed in upper left corner in modern hand: *D : of Alençon. 1574.* Above this in black is: AN^o DÑI-1574. To right, near left forearm of sitter is: (in gold) *F. POURBUS*, (in black) *F. POURBUS*. In the Inventory of the Collection it appears as "Portrait of the Duke of Alençon." The Duke would have been only twenty in 1574.

PIETER POURBUS

Flemish School. Born at Gouda between 1510 and 1513; died at Bruges 30 January 1584. Pourbus established himself at Bruges, where he painted historical and allegorical subjects and portraits. He chiefly excelled as a portrait-painter in the severe and sharply characterised Netherlandish style of the sixteenth century. This painting in the Wallace Collection is his most remarkable effort in a style combining allegory with idealised portraiture. His works are chiefly at Bruges, Antwerp, and Brussels, and in the Imperial Gallery at Vienna. A "Resurrection of Christ," signed, and dated 1566, has been catalogued as in the Louvre, but is not at present hung there.



531

531 An Allegorical Love-Feast or The Power of Love III

Panel, $51\frac{1}{2} \times 80\frac{1}{4}$ ($130 \cdot 8 \times 204$). Signed to right, near base of tree: *Petrus Pourbus Faciebat*, and again with cipher. Bethnal Green, 120, as "Allegoric Picture: the Power of Love." Sale: William II of Holland, The Hague, 12 August 1850, No. 42, as—

Sujet allégorique; les diverses phases de l'amour; pour démontrer comme le dit très bien Nieuwenhuys dans son catalogue, que le seul amour raisonnable et durable est celui qui nous attache dans l'âge mûr à la femme légitime, dont la fidélité éprouvée a déterminée notre confiance. 1,060 florins. *Nieuwenhuys* (B.A.A.).

The picture was bought by Lord Hertford from Nieuwenhuys; a note by Sir J. Murray Scott runs: "Porbus, *Power of Love*, £650, Nieuwenhuys, March/72." The persons represented are (according to the names affixed to them by the painter) Pasithea, Aglaia and Euphrosyne, i.e. the Three Graces, but Pasithea is Aglaia and should therefore be Thalia; Affectio, Cordialitas, Fidutia (still young and comely, but more fully clothed and sedate than the rest), and Reverentia; Adonis, Daphnis, Sapiens and Acontius. In the left corner lies Cupid, in the right is shown the Fool with his bauble. The allegory may be interpreted as teaching that Love and Folly are for Youth, but that the greybeard (Sapiens) must content himself with loyalty rather than love. On the marble table in the centre, near the figure of Daphnis, is a sheet of music, showing the tenor part of a four-part chanson by Thomas Crecquillon, first published at Antwerp in 1543 by Tylman Susato, *Premier Livre des Chansons*. It is No. 8 in Tom. xii. of F. Commer's *Collectio Operum Musicorum Batavorum Sæculi xvi.*

(we are indebted for the reference to Mr. Barclay Squire). The first four lines are quoted—

Ung gai bergier prioit une bergière
 En luy faisant du jeu d'amours requeste.
 Alley, dict elle, tirez vous arrière
 Vostre parler je trouve deshonneste.

**GASPARD DUGHET, CALLED GASPARD POUSSIN, OR
 "LE GUASPRE"**

French School. Born at Rome of French parents in 1613; died there 25 May 1675. Pupil of his brother-in-law, Nicolas Poussin, upon whose style in landscape his art was based. Gaspard was second only to that great master and to Claude Lorrain as the poetic interpreter of Italian scenery. Fine and numerous groups of his works are to be found at the Church of San Martino al Monte at Rome, in the Doria and Colonna Palaces in that city, and at the National Gallery.



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139 The Falls of Tivoli

Gallery XVII

Canvas, $38\frac{3}{4} \times 32$ (98.5×81.4). Signature indecipherable. Bethnal Green, 407, as "Landscape, Tivoli." Bought by Mawson for Lord Hertford at the sale of Lord Ashburnham, 1850, as *View of Tivoli, with Figures*, for £480. From the Waldegrave and Fleming collections. Mentioned by Waagen, ii. 155.; Manchester, 1857, No. 36.

NICOLAS POUSSIN

French School. Born at Les Andelys in Normandy June 1594; died in Rome 19 November 1665. Pupil of Quentin Varin, L'Allemand and others, but further developed through the study of Raphael and Titian. He visited Rome in 1624, and there formed an intimacy with Du Quesnoy (Il Fiammingo). He also frequented the academy of Domenichino. His first period of maturity was marked by the production of classic and biblical subjects, treated with great severity and grandeur, colour being wholly subordinated to design, and harsh in its schemes of sharply contrasting tints. He went to Paris in 1640 with M. de Chantelou, and was there graciously received and employed by Louis XIII and Cardinal Richelieu. But his return to Italy was accelerated by the intrigues of Simon Vouet, Feuquières, and the architect Mercier, the memory of which he has perpetuated in the ceiling-picture "Le Temps

soustrait la Vérité aux atteintes de l'Envie et de la Discorde" (Louvre). Poussin's colouring became softer and his capacity for suggesting atmosphere greater after his return from Paris, and he then produced such masterpieces as the "Echo et Narcisse" and "Les Bergers d'Arcadie," in the Louvre. Finest of all his works in grandeur and imaginativeness of design, if not always in realisation, are the solemn conceptions of his last years. Noticeable among these are the series of four canvasses "The Seasons" and the beautiful unfinished composition "Apollo and Daphne"—all of them in the Louvre. A great number of Poussin's most important works are in England, most of them, however, belonging to the earlier time.



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108 A Dance to the Music of Time

Gallery XVII

(Formerly "The Dance of the Seasons to the Music of Time")

Canvas, $32\frac{1}{2} \times 41\frac{1}{2}$ (82.5×105.4). Signature indecipherable; Bethnal Green, 386, as "The Dance of the Seasons." Bought by Laneville for Lord Hertford at the sale of Cardinal Fesch, Rome, 1845, No. 397, as *La Danse des Saisons*, or *l'Image de la Vie Humaine*, for 5,970 scudi (Note by Sir J. Murray Scott, and marked catalogue). No. 1,056 in catalogue of 1841. On the back is No. 116 du C[atalogue?]. Smith, 279, thus described:—

An Allegory of Human Life. This picture, as well as the two preceding [the *Arcadian Shepherds* in the Louvre and another version in the collection of the Duke of Devonshire] and also many others noticed in the work, prove that the mind of the painter was strongly imbued with enlarged feelings of moral philosophy. In the subject now under consideration he evidently intends to infer that, whatever may be the conditions of man, pleasure is his object; and in the attainment of this, every class of persons must in some measure contribute. This lesson of instruction is strikingly illustrated by four females, personifying Riches, Pleasure, Labour, and Poverty, with their hands entwined, dancing in a ring to the sound of a lyre, played by Time, who is represented under the figure of an old man with wings, seated on the left, with the instrument on his knees, and his attention directed to the dancers, whose movements

Lead in swift round the months and years.

By the side of Time is seated an infant holding up an hour-glass, and as an object of amusement watching the moving sand; a second infant sits on the opposite side blowing bubbles, and close to him stands a Terminus with a double face, in allusion to the Past and the Future. The period indicated is the morning of life; and in accordance with this Phœbus is seen in the heavens, mounted in his golden car, drawn by his fiery coursers, attended by the Hours, and preceded by Aurora. This admirable picture has been engraved by Volpato, Raphael Morghen, B. Picart, and Dughet.

Of the "four females" one seems to be a youth, whose head is crowned with laurel. Of the three nymphs one is crowned with roses, one with pearls, the third has a plain linen headdress. They are, therefore, probably Pleasure, Fame, Wealth, and Poverty, and not the Seasons. Wealth, it may be noted, deigns only to touch the hand of Poverty. The sale catalogue of Cardinal Fesch makes the figures Seasons, but also L'Opulence, la Pauvreté, le Plaisir, la Gloire. B. Picart, on his plate, entitled *L'Image de la Vie Humaine*, gives the following elucidation:—

Les différens états de la vie humaine, représentés par quatre femmes, qui désignent le Plaisir, la Richesse, la Pauvreté, et le Travail, se donnent mutuellement la main et forment une danse au son d'une lyre touchée par le Temps. Les deux premières, qui représentent le Plaisir et la Richesse, sont magnifiquement ornées, l'une d'une guirlande de fleurs, dont elle est couronnée, et l'autre d'habits précieux où l'on voit éclater l'or et les perles. Mais la Pauvreté à demi couverte de mauvais vêtements, est seulement couronnée de feuilles sèches. Et le Travail, las et accablé de fatigue, semble ne se remuer qu'avec peine, et regarde tristement la Richesse, dont il parait implorer tristement le secours. Deux petits Enfants, dont l'un tient une horloge de sable et l'autre se joue avec des Boules de Savon, font sentir le peu de durée de la vie humaine, et de combien de vanité elle est remplie. Et un terme à double face posé sur le devant représente le passé et l'avenir. Le Soleil, précédé de l'Aurore, et suivi des Heures, parait dans le ciel et fait continuellement son cours, pendant que la vie s'écoule.

The plate by Raphael Morghen is inscribed "Nicolas Poussin pinx^t. Stephanus Tofanelli delin. Raph. Morghen sculp^t. Romae. *Ludimus. Interea celeri nos ludimur hora.* Ferdinando III Austriaco Magno Hetruriæ Duci Johannes Volpato et Raphael Morghen D.D.D. (Edibus Rospigliosis.)" The picture was painted for Giulio Rospigliosi, afterwards Clement IX, and the inscription on Jean Dughet's plate attributes the scheme of the picture to him:—

Sisto ad pedes Tuos B^{mc} Pater typum humanæ vitæ a Te olim inventum, tanquam munus Te prorsus dignum ex ea parte, quam contraxit a Te. Expressum in hoc videbis. quod in Te semper impressum fuit. vitæ scilicet bonum non in statibus ejus, non in spatio ponendum, sed in usu. Tu enim nullam vitæ particulam sine actu labi permittis, qui ad hoc tantum Te vivere putas, ut omnibus prosis.

A. Andersen in his catalogue of engravings after Poussin, No. 400, adopts Smith's title, and adds "nach den Träumen des Polyphilus," but nothing in the *Hypnerotomachia* seems precisely to correspond. Mentioned by Waagen, ii. 156, Manchester Art Treasures Exhibition, 1857, No. 35. No. 278 in Emile Magne's *Nicolas Poussin*, 1914, as *Ballet de la Vie Humaine* or *Danse des Saisons*. The subject is said to be taken from the *Confessions* of St. Augustine, but this seems to be a mistake. The picture was in the collection of François Quesnel, 1697, and was engraved by A. Massard. A drawing for it was in the Belinard sale, 1783.

CRISTOFORO DE PREDIS

Milanese School. A miniature painter, born at Modena, but belonging, by his style, to the elder branch of the Milanese School. He flourished in the latter half of the fifteenth century, and is believed to have been the elder brother of Ambrogio de Predis. There is a very fine miniature by Cristoforo, dated 1474, in the Royal Library at Turin; others are in the Church of the Madonna del Monte above Varese and in the love romance "Paolo e Daria, amanti," by Gasparo Visconti, and the "Libro d'Ore Borromeo" in the Ambrosian Library at Milan. He is believed to have been deaf and dumb; sometimes he included in his signature "Mt" read as "mutus"; but more probably "Mutinensis" (of Modena).

759 Galeazzo Maria Sforza, Duke of Milan, praying for Victory
Gallery XI

Illumination on vellum. Two separate pieces have been cut out and pasted on a sheet measuring $14\frac{1}{2} \times 9\frac{1}{4}$ ($36\cdot9 \times 23\cdot5$). On the gold ground at the base of the first is an inscription of which the following reading is given on the back of the frame: OPVS

Ω

XPSTOFORI DE PREDIS VII DIE APRILIS, 1475. The parts legible are OPVS XP["C" follows, which may be part of "O"] PREDIS MVT[I] DIE 7 APR[] 147. On the trappings of the horse from which the Duke has dismounted may be read: GALEAZ MARIA, and on the upper band: RM. In the centre of the lower fragment round the arms of Sforza and Visconti is the inscription: GALEAZ·MARIA·SFORTIA·VICE [space for



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a single letter follows which may have been "C" combined with "O"] MES [D]VX·MEDIOLANI·QVINTVS, *i.e.* "Galeazzo Maria Sforza Visconti, fifth Duke of Milan."

In the centre of the lower fragment are the arms of the Dukes of Milan: the imperial eagle quartering the Visconti viper (assumed in turn by the Sforzas), accompanied by the ducal device of burning staves and pails. At the top of the principal fragment, on the left, and somewhat obliterated, is the device of the helmed and crested lion sejant among flames, holding a brand, as figured on a medal of Galeazzo Maria, dated 1470. Below are the arms of France, probably in allusion to the French intermarriages of the Visconti Dukes; the banner of Milan (gules a cross argent) is held by the dexter supporter. On the right are seen the insignia of the Counts of Pavia, the ducal heirs apparent (the viper of Milan

impaled with three imperial eagles); and the same arms quarterly. In the lower tier of the architectural framework upon this side, is the cognisance of Sforza of Cotignola: azure a quince-tree vert. The tents in the background of the miniature bear the escutcheon: gules a bend or. The kneeling Sforza's crests are the viper azure and a tree gules fruited or.

Reproduced, but without elucidation of the incident depicted, with the legend *Galeazzo Maria in orazione*—London, *Galleria Nazionale. Miniatura nella coll. Wallace* by Count F. Malaguzzi Valeri, *La corte di Lodovico il Moro*, 1913, page 3.

Galeazzo Maria was grandson of Giacomo Attendola, a leader of condottieri, who took the name of Sforza in the field (1369-1424), and son of Francesco, (1401-1466), who served the Visconti and married in 1441 Bianca, only daughter of Filippo Maria Visconti, duke of Milan. He received as dowry Pontremoli and Cremona, and the promise of succession in Milan. He overthrew the republic established in Milan on the death of Visconti (1447) and entered Milan 25 March 1450. He extended his authority over Lombardy and districts south of the Po, and even Genoa; his court became a splendid resort for art and letters. Galeazzo Maria, born 1444, was also a lover of art and gifted with eloquence, but notorious also for cruelty and debauch. He was assassinated at the porch of the Cathedral, 26 December 1476, by three young nobles. His son was the Gian Galeazzo who has been associated with Foppa's fresco, No. 538 in this Collection. If the date on our illumination has been rightly deciphered it commemorates an event in the year before Galeazzo Maria's death.

PIERRE-PAUL PRUD'HON

French School. Born at Cluny 4 April 1758; died in Paris 16 February 1823. Pupil of Devosges at Dijon. He travelled in Italy, and received from the works of Leonardo da Vinci, Raphael, Andrea del Sarto, and particularly from Correggio an indelible impression. In an age dominated by the art of Jacques-Louis David and his school, Prud'hon remained true to his ideals, based upon those of great Italian Art, retaining the magic of chiaroscuro and adding to it the flexibility of life. Among his most celebrated works are "La Justice et la Vengeance divine poursuivant le Crime," "L'Assomption de la Vierge," "Le Christ en Croix," the "Portrait de Madame Jarre," and the ceiling "Diane implorant Jupiter"—all of them in the Louvre. The Museum of Dijon contains a fine series of male portraits by him, as well as a great ceiling, adapted from one by Pietro da Cortona in the Barberini Palace at Rome. Outside the Wallace Collection Prud'hon is almost unrepresented in England. Nowhere does he show himself a greater master than in his drawings, magnificent groups of which are in the Louvre and at Chantilly.

264 Puppies (Oh! les jolis petits chiens!) Gallery XV

Panel, canvas, $8 \times 6\frac{1}{4}$ ($20\cdot3 \times 15\cdot9$). Bethnal Green, 553. On the back is written in ink "G. Constantin." Probably "Petits enfants jouant avec des chiens," Thévenin sale, Paris, 1851, 5,000 f. (Blanc). Engraved by Roger. An early work. Mireur gives: 1850, Thévenin, *Petits enfants jouant avec des enfants* [? petits chiens], 2,000 f.; 1867, Laperlier, *Oh! les jolis petits chiens* (22×16), 6,300 f.; 1868, Didier Henry, *Oh! les jolis petits chiens* (65×54) [a larger work], 800 f.; 1872, Canot, *Ah! les jolis petits chiens*, 980 f.

272 The Assumption of the Virgin

Gallery XV

Canvas, $12\frac{3}{8} \times 8\frac{1}{8}$ (31.4×20.7). Bethnal Green, 341. Finished sketch for the picture exhibited at the Salon of 1819, No. 922, and now in the Louvre. Bought by Lord Hertford at the Paul Périer sale, Paris, 16-17 March 1843, No. 33; *Assomption*, esquisse, toile, 33×21 , 12,000 f. (B.A.A.) A similar sketch is in the Marquand section of the Metropolitan Museum of New York. At the Lafontaine sale, Paris, 1821, was a sketch of this subject on canvas, 11 inches by 7, sold to "M. Henry" for 956 f. This is now in the Cherbourg Museum. Charles Clément, in his work on Prud'hon, gives some particulars of the picture and sketches. The *Assumption* was commissioned in 1816 by the Administration for the high altar of the Chapel of the Tuileries. Many drawings were made and two or three sketches, and M. Marcille had or has a little "maquette" for the composition. Prud'hon, in a letter to M. de Forbin, Directeur des Musées, 17 August 1816, says that his sketch is finished, and asks for a third of the payment, which was 6,000 francs. The picture remained in the Chapel till 1848. One of the sketches was acquainted by Debucourt.

295 The Zephyr (Jeune Zéphyr se balançant au-dessus de l'eau)

Gallery XV

Canvas, $8\frac{1}{4} \times 6\frac{1}{8}$ (21×15.5). Bethnal Green, 563, as "The Young Bather." The life-size picture was in the Salon of 1814 as the property of M. de Sommariva. At his sale, 19 February 1839, it was bought by M. Guénin, who bequeathed it to M. Valpinson, to whom it still belonged in 1872 (Ch. Clément). It was engraved by Langier, and on a small scale by Pitau, and lithographed by Grévedon. The subject was suggested to Prud'hon while M. Lezay Marnezia was sitting for his portrait. He was accompanied by his little boy, who amused himself by swinging on two cords that hung from the



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ceiling of the studio. Prud'hon made a sketch, or rather reduction, and offered it to the Comte de Forbin. It belonged, for a long time, to the Comte d'Espagnac, and is the version now in this Collection. Clément, p. 324, prints the letter which Prud'hon addressed to the Count (in possession of M. Boutron)—

Paris, ce 5 août 1818. Monsieur le comte, j'ai eu bien du regret de n'avoir pas eu le bonheur de vous trouver chez vous ce matin. Je voulais répondre de vive voix aux expressions affectueuses que vous me prodiguez dans votre gracieuse lettre, avec une effusion si franche et si amicale que j'en suis vivement pénétré. Je voulais vous dire de plus que le prix que

j'attache surtout au modeste don que vous avez bien voulu recevoir de moi (l'esquisse de Zéphyr) est l'assurance de votre part d'une bienveillance que je m'estimerais très heureux de pouvoir entretenir. Veuillez croire que c'est mon vœu le plus cher, et que, si le cœur vous portait d'inclination pour moi, le mien allait d'affection au-devant du vôtre. C'est un sentiment que conservera pour la vie votre tout dévoué

PRUD'HON

A life-size sketch in oils belonged to Baron de Schlichting, and by his bequest passed to the Louvre in 1914 (reproduced in *Figaro Illustré*, March 1901). A version was in the Duc de Morny's sale, 1865, 125 × 96, perhaps the "Zéphyr se balançant" (605 f.) in the Prud'hon sale, Paris, 1823, (9,000 f., Boisselin) and in Mme. de Bondy's sale, 1898, and that of Baron Roger Portalis, 1887. The large paintings are inferior to our small version. Exhibited, Old Masters, 1896.

313 The Happy Mother (La Mère heureuse) Gallery XV
(Formerly "Maternity")

Canvas, $9\frac{1}{8} \times 6\frac{5}{8}$ (23·2 × 16·8). Bethnal Green, 529, as "Mother and Child." Bought by Lord Hertford at the De Saint sale, Paris, 5 May 1846, for 3,150 f. (Note by Sir J. Murray Scott); a version was in the Vente W., 1860 (370 f.). At the Didier sale, Paris, 1869, No. 152 was *La Mère heureuse*; étude, dessin rehaussé; vente de Boisfremon, 300 f. Prud'hon's pupil Constance Mayer enlarged the subject into a canvas with life-size figures, now in the Louvre under the same title. A companion piece was "La Malheureuse Mère" (Sales, 1833 and 1836).

315 Portrait of Joséphine Beauharnais (afterwards Empress)

Canvas, $23 \times 18\frac{3}{4}$ (58·5 × 47·7). Bethnal Green, 369, as "Portrait of a Young Lady" (1872); as "Portrait of the Empress Joséphine" (1874). Bought by Lord Hertford at the Boisfremon sale, 1864, 7,050 f. (de Ricci). It is little more than a grisaille. In the Prud'hon sale, 1857, was *Portrait de l'Impératrice Joséphine*, 945 f.

347 Venus and Adonis

Gallery XV

Canvas, $94\frac{1}{2} \times 66$ (240 × 167·7). Clément (pp. 382-3) gives the story of this picture. It was a commission from the Empress Marie-Louise, who was an admirer and protector of Prud'hon. [There is a tradition that she sat to Prud'hon for the Venus.] This was in 1810. He made a first sketch, which was, in 1872, in the possession of M. Eudoxe Marcille. In this the features and pose of the head of Adonis differ (he is painted more directly from the model); there are two little Loves in front, and two hounds, one sitting up, one lying down, and a third Love in flight behind the two in the background, where now there are two doves; there is also a most picturesque effect of rays of sunlight striking on the body of Venus. The picture was to adorn a salon in the Tuileries, but the war with Russia intervened and the Empress never had her picture. It remained in Prud'hon's studio till his death. At his sale it passed for 5,100 f. to M. de Boisfremon, from whom it was purchased by Marshal Gouvion-Saint-Cyr, who kept it for several years in the Château de Villiers, near Neuilly; it was then sold to M. Anguiot, and was, when Clément wrote, in his possession (1872); at his sale, 1 March 1875 it was sold for 67,000 f. to Sir Richard Wallace. Prud'hon, in a letter, describes his picture:

Au milieu d'une forêt ombreuse Vénus assise sur un tertre retient Adonis près d'elle par le charme de ses caresses; le jeune chasseur, enivré,

paraît oublier qu'il veut partir ; au bord de l'eau, sur le devant, un Amour tient deux chiens en laisse ; plus loin, à l'écart, l'Amour livre au plaisir un papillon, symbole de l'âme ; dans le lointain, plusieurs Amours courent à la chasse.



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This arrangement must have been afterwards modified ; two Loves with a butterfly take the place of one, and the chase is omitted. The picture has suffered badly, in the dark parts, from Prud'hon's use of bitumen and a "pommade" of his own invention ; but the cracks tell very little in the general effect, now that the stoppings and gross repaintings have been removed. Engraved by Normant fils. Lithographed by Jules Boilly and by Sirouy. Exhibited at the Salon of 1812, No. 472. At Chantilly is an original repetition of the figure of Venus, in half-length only.

By PRUD'HON and CONSTANCE MAYER

348 Venus and Cupid Asleep (Venus et l'Amour endormis, caressés et réveillés par les Zéphyrus) Gallery XV

(Formerly "The Sleep of Psyche," by Prud'hon)

Canvas, $37\frac{3}{4} \times 57$ ($95\cdot9 \times 144\cdot8$). Bethnal Green, 343, "The Repose of Venus." [A "Sleeping Nymph and Cupids : a Sketch," also



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at Bethnal Green, is no longer in the Collection.] "Le Sommeil de Psyche" was in the De la Malmaison sale, Paris, 1814 (800 f.), bought by M. Dubois as a Mayer ; later it was in the gallery of Duclos, the dealer, and valued at 20,000 f. as a Prud'hon.

Dealers made these changes of name; thus the pendant of this picture, the *Flambeau de Vénus*, of the 1808 Salon, became the *Réveil de Psyche* by Prud'hon. It appears, from an article by Jeanne Doin in the *Revue de l'Art Ancien et Moderne* for February 1911, that this picture was commissioned by the Empress Joséphine of Mlle. Constance Mayer (the pupil and mistress of Prud'hon), and exhibited under her name at the Salon of 1806, the title being then "Venus et l'Amour endormis, caressés et réveillés par les Zéphyrs." There can be no doubt that Prud'hon designed the picture, the finished sketch by him for a portion of it being at Chantilly. He must also have finished the picture for Mlle. Mayer. Much the same thing, no doubt, happened with the "Mère Heureuse," the sketch for which, by Prud'hon, is in the Wallace Collection. Two pictures by Prud'hon, unidentified, appear in an account of Lord Hertford's, 18 February 1845, 1,363 f. 5.

ADAM PYNACKER

Dutch School. Baptised 13 February 1622, at Pynacker, near Delft; buried at Amsterdam 28 March 1673. Developed chiefly under the influence of Jan Both. He visited Italy in youth, and spent much time in Rome; practised afterwards at Delft, Schiedam, and Amsterdam, often using Italian motives.

57 Landscape with Animals

Gallery XIV

Canvas, $47 \times 42\frac{3}{4}$ ($119\cdot4 \times 108\cdot6$). Probably Bethnal Green, 84, "Landscape, with goats [*sic*] and sheep." This picture has the mark of the Roman custom-house on the back; it was No. 187 in Fesch sale, 1895 (de Ricci). It corresponds with Smith, 25:—



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The Companion (to Smith, 24) offers a similar scene [*i.e.* a hilly and richly wooded country] and may be identified by a clump of three lofty trees on the left, beyond which is a road leading through the country, where peasants with cattle are seen passing. In addition to the usual detail incident to the foreground are a goat and a sheep. 3 ft. 10 in. by 3 ft. 4 in. Canvas. Collection of M. Smeth van Alphen, 1810, 1,010 florins (£90); of M. Le Brun, 1811 (the pair), 4,000 florins (£160).

115 Landscape with Cattle

Gallery XIII

Canvas, $31\frac{3}{8} \times 27$ ($79\cdot7 \times 68\cdot6$). Signed to left: *A. Pynacker*. Probably Bethnal Green, 104, "Landscape." At the sale of W.

Williams Hope, Christie's, June 14-16, 1849, No. 91, was a Pynacker, with the silvery stem of a felled tree in the foreground, a peasant with a cow, and a group of four figures on the hillside, in warm evening light. Sold, according to the marked catalogue of Messrs. Christie, for £95 11s. (Nieuwenhuys). This description agrees with our picture, which is therefore probably the picture bought by Sir Richard Wallace from Nieuwenhuys for £400, February 1872 (Note by Sir John Murray Scott).

A picture by Pynacker was bought at Colonel Hugh Baillie's sale, Christie's, 1858, by Mawson for Lord Hertford; Bethnal Green, 118, "Landscape: from Colonel Hugh Baillie's collection." It was framed in 1859. Mawson writes from London to Lord Hertford in Paris, 20 May 1858, acknowledging receipt of draft for £2,020 "for the Murillo and Pynacker," and says:

The Pynacker alluded to [evidently in a letter from Lord Hertford] is not at Manchester House, if I recollect rightly; it is rather a small picture, and at Berkeley Square; although a nice picture, it won't bear a comparison with the new acquisition, which is considered by all to be the finest known.

Lord Hertford endorses the letter as "receipt of cheque for 2 Pictures, Murillo and Pynacker, bought at Col. Baillie's sale, May 1858, Paris." The picture was No. 31, thus described:

An Italian Landscape. Peasants with a waggon and a woman with cattle at the edge of a pool of water beneath a rocky height, surmounted by buildings; a lofty tree on the left; a valley in the centre and mountainous distance. The whole composition is illuminated by a brilliant afternoon sun. (£445, Burgess for Lord Hertford.)

The name Burgess also appears as the buyer of the Murillo in Messrs. Christie's catalogue [*The Virgin and Child*, No. 13 in this Collection]; he must have acted for Mawson.

A Woody Landscape; Skirmish between Cavalry and Travellers, No. 225 at the Charles Scarisbrick sale, Christie's, 11 and 13 May 1861, was bought for £157 10s. by N. Birch, an agent of Lord Hertford. It is no longer in the Collection.

DENIS-AUGUSTE-MARIE RAFFET

French School. Born in Paris 1804; died in 1860. Pupil of Baron Gros, and of the military draughtsman and painter Charlet. In 1826 he published an album of lithographed studies, the first of a series of scenes from military life. In 1832 he went to the siege of Antwerp, and three years later exhibited a set of lithographs from sketches made there. His chief patron and friend was Prince Demidoff, who enabled him to travel in Russia and Western Asia. In 1849 he went to Italy, and made drawings of picturesque costumes and uniforms. After the siege of Rome he spent his time between Prince Demidoff's villa at San Donato near Florence and Paris. In 1853 he went with the Prince to Spain, but the Spanish album was unfinished when he died at Genoa. Raffet was without a rival in the rendering of the battle scenes and military subjects of the First Republic and the First Empire. Living and working in the Romantic period, and thus seeing his favourite subjects from a certain distance, he was able to impart to them, with dramatic passion and realistic truth, an almost epic breadth and grandeur. He also achieved success in his studies of Russian, Caucasian and Italian types and in his delineations of incidents of his own time. He is pre-eminent above all as a lithographer; indeed he is said to have postponed in favour of that art the commission, several times offered, for an historical picture at Versailles.

731 Soldiers of the Republic

Water-colour, $8\frac{1}{4} \times 5\frac{3}{8}$ ($21 \times 14\cdot3$). Inscribed in lower left corner: *Raffet à son ami* [name indecipherable] *30 juin 1849*. Bethnal Green, 690a, 1874 catalogue.

737 The Trial of Queen Marie-Antoinette

Water-colour, $3\frac{1}{2} \times 4\frac{7}{8}$ ($9 \times 12\cdot4$). Signed in lower left corner: *Raffet*. Bethnal Green, 692, 1874 catalogue.

744 French Infantry in Square

Water-colour, $3\frac{1}{2} \times 5$ ($9 \times 12\cdot8$). Signed in lower right corner: *Raffet*. Bethnal Green, 715 (with No. 745, 1874 catalogue).

745 Napoleon after Austerlitz

Water-colour, $4\frac{1}{8} \times 6$ ($10\cdot4 \times 15\cdot3$). Inscribed in lower right corner: *Raffet 1845*. Bethnal Green, 715 (with No. 744), 1874 catalogue. Title on old mount: "Taking of Ulm by Napoleon." A "Capitulation d'Ulm" was at the Raffet sale in 1860, fetching 650 f. (Mireur). Mack capitulated at Ulm, 20 October 1805; Austerlitz was won on 2 December.

747 St. Jean d'Acre

Water-colour, $3\frac{1}{2} \times 4\frac{3}{8}$ ($9 \times 11\cdot1$). Signed to right: *Raffet*. Bethnal Green, 634, attributed to Bellangé. Napoleon attacked St. Jean d'Acre in 1799, but was repulsed by the forces of Djezzar Pasha after reaching the streets of the town. He lost most of his officers, and the hope of an Empire of the East.

ALLAN RAMSAY

British School. Born in Edinburgh 1713; died at Dover in August 1784. Son of the well-known Scottish poet of the same name, whose pastoral drama, "The Gentle Shepherd," achieved great success. He began his studies at the St. Martin's Academy, and in 1736 went to Italy, where he was first the pupil of Solimena, then of Imperiali. On his return he established himself at Edinburgh, whence about 1762 he migrated to London. He was introduced by his fellow-countryman, Lord Bute, to George, Prince of Wales (afterwards George III), who, in 1767, a few years after his accession, appointed him Painter-in-Ordinary. He executed throughout his official career companion portraits of that monarch and his consort, Queen Charlotte. Ramsay was a respectable painter of solid accomplishment, who at his best showed much of the completeness and also of the coldness which marked the French and Italian portraiture of the period to which he belonged. Sir Joshua Reynolds, who was on friendly terms with him, used to say: "There's Ramsay, a *very* sensible man, but he is *not* a good painter."

560 King George III

Gallery IX

Canvas, $31\frac{1}{4} \times 25$ ($79\cdot3 \times 63\cdot5$). This is a type very frequently repeated by the Scottish painter, both in full-length and half-length.

JEAN RAOUX

French School. Born at Montpellier in 1677; died in Paris, 1734. Pupil of Bon Boullogne. Received at the Académie Royale 28 August 1717. He painted chiefly decorative subjects, *fêtes*

galantes, the portraits of ladies of the Court, and actresses in fanciful dresses, much of his work being marked by strong and forced chiaroscuro effects.

128 A Lady at her Mirror (La Jeune Fille au Miroir)

Gallery VIII

Canvas, $31\frac{3}{4} \times 25\frac{1}{4}$ (80.6×64.1). Bethnal Green, 475. This was the picture by Raoux, *La Jeune Fille au Miroir*, at the Gentil de Chavaignac sale, Paris, 20 June 1854, No. 52, 1,205 f. (B.A.A.)



128

The description exactly corresponds; rose corsage décolleté, orange skirt, arms half bare, sleeves loose and wide, pearl necklace, little bouquet in hair, which is blonde and rolled at the sides; face in half shadow. Canvas, 82×65 .

REMBRANDT HARMENSZ VAN RYN

Dutch School. Born at Leyden 15 July 1606; buried at Amsterdam 8 October 1669. Pupil of Jacob van Swanenburgh at Leyden, then of Pieter Lastman at Amsterdam. Rembrandt practised his art up to 1631 at Leyden, and afterwards at Amsterdam. His first manner, greenish-grey flesh-tones and high finish, coincides with the Leyden period, but extends to about 1632 or 1633. The second manner coincides more or less with the years of Rembrandt's vogue and worldly success at Amsterdam; it culminates in 1640-1642, but is not completely merged in the third and greatest manner until 1648-1650. The third manner may again be divided into two sections, the first ending about 1658, the second occupying roughly the last ten years of the master's life. Rembrandt is the profoundest master of a century which produced Velazquez and Frans Hals, Rubens and Van Dyck. He was not only a supreme portrait painter, but in pictures and still more in drawings and etchings he re-created the figures and scenes of the sacred drama, bringing them back to the simplicity and the humble life of the Gospels, and adjusting them to the comprehension and the wants of his fellow-men. He is also one of the initiators of landscape in painting and etching. He is indeed the precursor of modern art in its finest essence, and it is only now that the full scope of his genius is universally recognised.

The reference in the notes below, "Bode," is to *The Complete Works of Rembrandt*, 1897-1906, by Dr. Wilhem Bode (assisted by C. Hofstede de Groot), who supplies references to other works on Rembrandt.

29 Portrait of the Artist's Son Titus

Gallery XVI

Canvas, $26\frac{1}{2} \times 21\frac{3}{4}$ (67.3×55.3). Signed to right above the shoulder: *R.* Probably Bethnal Green, 190, as "Portrait." This is doubtless the "Portrait du fils de Rembrandt" (68×55), 4,000 florins, at the sale of William II of Holland, The Hague, 12 August 1850, No. 89; B.A.A. gives the name of the purchaser as Brondgeest. A label on the back shows that it was at the Manchester Art Treasures Exhibition, 1857. It appeared there as "No. 17. Jan Pellicorne. Head only, in red cap. Canvas. 1 ft. $10\frac{1}{2}$ in. by 1 ft. 6 in. Inscribed and dated 1643. From the King of Holland's collection. Smith's catalogue, No. 216. Waagen, vol. ii., p. 158." There must have been some confusion here with No. 82 and with Smith, 216, "A



29

Portrait of Rembrandt when about thirty-six years of age, in three-quarter view, with dark coloured velvet bonnet on," and dated 1643. Painted about 1657. Bode, 444; Vosmaer, pp. 547, 549; Dutuit, p. 48, No. 433; Wurzbach, No. 251; Michel, p. 433; De Groot, 704. Waagen, Supplement, p. 87. Exhibited, Old Masters, 1889.

52 Portrait of the Artist in a Cap

Panel (arched top, the shape of which has been altered by an addition), $25 \times 19\frac{3}{8}$ (63.5×49.2). Signed to right: *Rembrandt* with (?) *ft* below. Possibly Bethnal Green, 169, "Portrait of the Painter." Bought by Lord Hertford at the Casimir Périer sale, Christie's, 5 May 1848, for £294; thus described: "His own portrait, with a black cap and a collar of fur, 19×25 , upright." Painted about 1634. Exhibited, Old Masters, 1889, No. 159. Bode, 171; Vosmaer, p. 522; Dutuit, p. 48, No. 139; Wurzbach, No. 248; Michel, pp. 215, 558; De Groot, 559, who adds the following sales: Count F. de Robiano, Brussels, 1 May 1837, No. 544, 5,500 f., and probably Gerard Hoet, The Hague, 25 Aug. 1760, Terw. 225, No. 48,

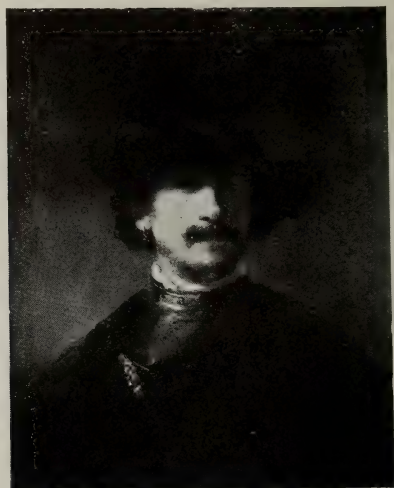
185 fl. to Yver; and F. W. Baron van Vorck, Amsterdam, 1 May 1771, No. 6.



52

55 Portrait of the Artist in a Plumed Hat

Panel, 26 × 20 (66 × 50·7). Signed to right above shoulder: *Rembrandt f.* Possibly Bethnal Green, 184, "Portrait of the Painter." He wears a gorget with chain attached and ear-rings. The gorget and chain appear in the oval etching of himself (B. 23) the year of his marriage with Saskia. He collected costumes at this time, and decked himself and his sitters with them. Our



55

picture is probably the *Portrait of a Man in a Rich Dress*, bought by Lord Hertford at the William Wells of Redleaf sale, Christie's, 12 May 1848, No. 42, for £183 15s. Painted about 1635. Exhibited, *Old Masters*, 1889, No. 155. Bode, 166; Vosmaer, pp. 508, 523, 579; Dutuit, p. 48, No. 138; Wurzbach, No. 249; Michel, pp. 215, 558; De Groot, 558.

82 Jean Pellicorne, with his Son Gaspar

Gallery XVI

(Formerly "The Burgomaster Jan Pellicorne, with his Son")
Canvas, 61 × 48½ (155 × 122·5). Signed to right below: *Rem-*

brant ft or fct. Bethnal Green, 100, as "The Burgomaster Palekan and his Son. *From the collection of the King of Holland.*" Smith, 341; thus described—

A Gentleman and his Son. The former, apparently about thirty-six years of age, of a thin but expressive countenance, having mustachios and a pointed beard, is represented in nearly a front view, seated, extending his hand to take a bag of money from his son, a youth about seven years old, who stands by him, holding the treasure with both hands. The father has on a large hat, and is habited in a suit of a black-figured velvet; the youth wears a dress of a brownish-grey colour, with gold buttons and tags, relieved by a white lace frill and cuffs. Both this and the companion are good examples of the Master; they were painted for the ancestors of the family in whose possession they now [1836] are, viz., the Burgomaster Vander Pol, at Amsterdam. 5 ft. by 4 ft. Canvas. The sum now asked for the pair is 20,000 florins, about £1,700.

Bought by Mawson for Lord Hertford at the sale of William II of Holland, The Hague, 12 August 1850, lot 84, along with lot 85, the Portrait of the Wife (No. 90), for 18,000 florins (B.A.A.) From the Van de Poll-Valckenier (Amsterdam, 14 November 1842, 35,046 fl.) and Nieuwenhuys Collections. We are indebted to Jonkheer Dr. juris David Eliza van Lennep, Burgomaster of



82



90

Heemstede, North Holland, in the eighth generation of descent from the subject of this picture, for the following particulars:—

Jean (not Jan) Pellicorne was never burgomaster, but was a merchant in Amsterdam, born 1597 in Leyden. He married, 17 February 1626, Susanna van Collen (baptised 5 February 1606). Their son Gaspar, the boy in No. 82, was baptised 11 June 1628, was a merchant and alderman (Schepen) in Amsterdam, and married, 9 March 1670, Clara Valckenier (baptised 24 October 1620). Their daughter, Eva Susanna, born 1670, married, 18 April 1686, Pieter Ranst Valckenier, merchant in Amsterdam, baptised 15 May 1661. Their son Adrian Valckenier, Governor-General of the East-Indies, born 6 June 1695, married, 4 April 1730, Susanna Christina Massis, born 27 January 1704. Their son, Dr. juris Adriaan Issac Valckenier, born 10 June 1731, married, 6 December 1756, Sara Johanna Vultejus, born 12 May 1735, and their daughter, Anna Catharina Valckenier, born 7 March 1766, married, 3 October 1784, Jonkheer Dr. juris Jan van de Poll, banker in Amsterdam, born 25 August 1759. It was at her sale in 1842 that the portraits passed from the family.

Mentioned by Waagen, ii., 158. Manchester Art Treasures Exhibition, 1857, No. 15. Exhibited, Old Masters, 1872 and 1889,

No. 156. Bode, 79; Vosmaer, pp. 116, 494; Dutuit, p. 48, No. 223; Wurbach, No. 245; Michel, p. 140; De Groot, 666. Etched by A. Zeelander for the *Gallery of the King of Holland*.

90 Susanna van Collen, Wife of Jean Pellicorne, with her Daughter Gallery XVI

Canvas, $61 \times 48\frac{1}{4}$ ($154 \cdot 9 \times 122 \cdot 5$). Signed in lower right corner: *Rembrant ft or fet 16*, followed by (?) *3*. The age of the boy, about 7, requires 1635 at the earliest. Bethnal Green, 107, "Portrait of the Wife of the Burgomaster Palekan and Daughter. *From the collection of the King of Holland*." Smith, 552; thus described—

A Lady and her Daughter. The former, apparently about thirty-five years of age, having a fair complexion and dark hair, is dressed in a black-figured silk robe, the bodice of which is richly embroidered with gold, a large full ruff and ruffles to match. She is seated, holding a purse in one hand, and giving a piece of money to the child with the other; the latter stands by the side of its parent, and, while extending its hand to take the money, looks round with a smile to the spectator. Both this and the companion (No. 341) are painted in a fine style, combining breadth and effect with careful finishing. 5 ft. by 4 ft. (about). Canvas. Now [1836] in the Collection of the Burgomaster Vander Pol. The pair are valued at 20,000 florins, about £1,700.

Susanna van Collen was born 3 February 1606, and died in 1660. Mentioned by Waagen, ii., 158. Bode, 80, who gives the following references:—Vosmaer, pp. 116, 494; Dutuit, p. 48, No. 223; Wurbach, No. 246; Michel, p. 140; Moes, Icon. Bat., No. 1,641; De Groot, 667. For sales and etching, see under No. 82.



86

86 The Centurion Cornelius or The Unmerciful Servant

Gallery XVI

Canvas, $70\frac{1}{2} \times 86\frac{1}{4}$ (179×219). There is possibly a date, *A° 1655*, to the right of the white plume, but the traces are too faint for any conviction; nothing has been made of the marks on the paper lying on the table. Bethnal Green, 101, "The

Unmerciful Servant. *An illustration of the Parable, Matthew xviii. 32. From the Stowe Collection.*" The first mention of the picture is in Buchanan's *Memoirs of Painting*, 1824, i., 296, under the Bryan sale, 1798. It appears as No. 59, "Rembrandt, *The Centurion*, Acts x. Considered in Holland as the masterpiece of Rembrandt. Bought by Mr. Bryan at The Hague of the family Boers, for whom it was painted, £1,522 10s. Bought by Sir F. Baring. Ceded by the present Sir Thomas Baring, with his whole Flemish Collection, to His present Majesty [*i.e.*, George IV.] about 1812, the foundation of the fine collection at Carlton House." In reply to an inquiry Lord Northbrook has been good enough to write as follows :—

I have not been able to find among the papers here a list of the pictures which were in the possession of Sir Francis Baring at his death in 1810. Sir Thomas Baring sold the Dutch and Flemish pictures to the Prince Regent in, I believe, 1812. The only list I have of these pictures is one sent me by Mr. Cust—"A list of pictures sent to Carlton House from Mr. Long's, the collection of Sir Thomas Baring, consisting of 86 paintings—May 6 1814." On this list there are only three pictures by Rembrandt



viz.: the *Adoration of the Magi*—A Portrait of himself—Portrait of an Elderly Man (which has been described as Jewish Rabbi or Burgomaster of Amsterdam). These three pictures are now at Buckingham Palace. The list, however, has 92 numbers on it—86 are named pictures which were sent to Carlton House, and six are blank. It is, of course, possible that six of the pictures acquired by the Prince Regent from Sir T. Baring were sold before the pictures were moved to Carlton House and that Rembrandt's *Centurion* was one of them.

The notice in the catalogue of the Stowe sale, 15 August and following days, 1848 (lot 438), conflicts with Buchanan's statement and gives another form of the Dutch story, more fully rendered as follows in the private catalogue :—

This picture was painted at the zenith of the artist's powers for a merchant of Amsterdam, from the representatives of whose family it was purchased by an English collector [Michael Bryan—see below] who escaped with it in the night before the French troops entered that city during the last war; and from him it passed to the present Duke of Buckingham.

The picture is described by Smith, 114 :—

The Unmerciful Servant brought before his Lord. The subject of this capital picture is borrowed from one of the parables of Christ, recorded in the eighteenth chapter of Matthew. The Lord is here represented habited in the Asiatic costume, consisting of a rich turban and a red robe over a yellow tunic; he has evidently risen with displeasure from his seat, and, with one hand resting on a table and the other extended, appears to be uttering the severe reproof and sentence contained in the 32nd and two following verses of the same chapter. The implacable servant, with a countenance agitated by guilt and fear, stands on the left of the picture [*i.e.*, spectator's right] in the custody of two men, one of whom is a young man standing in front with a Morian helmet on, the other is an elderly man. The figures are of the size of life, and seen to the knees. This excellent picture was painted in the zenith of the artist's powers. 4 ft. 1 in. by 5 ft. 6 in. (about). Canvas, Now [1836] in the possession of the Duke of Buckingham.

The picture was bought by Mawson for Lord Hertford at £2,300, after a sharp competition. He bought at the same time the "Young Negro Archer," No. 238. Lord Hertford wrote to Mawson on September 10, 1848, as follows :—

I intended being at Stowe on the 15th, but I find that it is not certain whether I shall be able to attend the sale on that day. I think we must have the Unmerciful Servant by Rembrandt, and hope the price will not be so unmerciful as the subject—but you know that I place all confidence in you and depend upon your kindness on this occasion . . . the Rembrandt and the Domenichino [No. 131] are my favourites and I depend upon you for doing the best. Pray have the kindness not to mention to anybody that you buy on my account. I am very anxious my name should not appear. In the event of my being in time for the sale you would see me there and my hat would play the same part it has already acted in similar circumstances.

Directions about packing follow and in a letter of September 12 Mawson is instructed not to take the frame, "which is clumsy and bad." He is thanked for the transaction on September 24, and Lord Hertford adds—

I hope and trust we have not paid our pictures much too dear. I am very glad you like them as I have a very high opinion of your judgment.

It will be observed that at Stowe the picture bore the name of "The Unmerciful Servant." The hang-dog look of the central figure of three lends itself to this reading, and his look of being a prisoner of the other two. But the picture was mezzotinted by James Ward and published 10 April 1800, "from an original picture brought into this country by M. Bryan, Esq.," as "The Centurion Cornelius (Acts ch. x., verses 7 and 8)." The whole passage is as follows :—

1. There was a certain man in Cæsarea called Cornelius, a centurion of the band called the Italian band. 2. A devout man, and one that feared God with all his house, which gave much alms to the people, and prayed to God alway. 3. He saw in a vision evidently about the ninth hour of the day an angel of God coming in to him, and saying unto him, Cornelius. 4. And when he looked on him, he was afraid, and said, What is it, Lord? And he said unto him, Thy prayers and thine alms are come up for a memorial before God. 5. And now send men to Joppa, and call for one Simon, whose surname is Peter: 6. He lodgeth with one Simon a tanner, whose house is by the sea-side: he shall tell thee what thou oughtest to do. 7. And when the angel which spake unto Cornelius was departed, he called two of his household servants, and a devout soldier of them that waited on

him continually; 8. And when he had declared all these things unto them he sent them to Joppa.

The picture, it will be seen, agrees with the text in the number of servants and the soldier, who is not, however, so certainly a soldier in the drawing. The turbaned Oriental, on the other hand, is hardly what we should expect from Rembrandt for a Centurion. In the parable the figure is a King. The picture has also been called "The Labourers in the Vineyard."

There is a pen-drawing for the composition in the Print Room of the Rijks-Museum at Amsterdam (*see* illustration, p. 247). The central figure in the group of three in our picture bears a strong resemblance to Rembrandt's pupil, Carel Fabritius (compare his portrait of himself in the Boymans Museum at Rotterdam, signed and dated "A° Æt. 31, 1645"). The old servant is the "Brother of Rembrandt" in The Hague and Hermitage portraits, of 1650. It has been suggested that the background, which is unusually dark and cuts sharply at points against the figures, has at some time been blackened, but this is doubtful. The left sleeve of the "Centurion" is poor in execution; and the eyes and other features have not the usual certainty of Rembrandt; possibly some parts of the picture were left unfinished. Dr. Schmidt Degener is inclined to ascribe the picture to Bernard Fabritius, but no work by him approaches this in range or style. Dr. Bredius sets it down to the atelier of Rembrandt, with parts executed by the master (*see Burlington Magazine*, xxiii., 101). It is difficult, however, to believe that any pupil could have produced a picture which ranks so high dramatically, and in the relations of tone and atmosphere peculiar to Rembrandt. Exhibited, Manchester Art Treasures Exhibition, 1857, No. 14, as "The Unmerciful Servant"; and Old Masters, 1889, No. 158. Mentioned by Waagen, ii., 158. Bode, 559, as *The Parable of the Unrighteous Servant*. Vosmaer, pp. 282, 544; Dutuit, p. 49, No. 62; Wurzbach, No. 244; Michel, pp. 354, 490, 558; De Groot, 114, who mentions a copy in the Royal Castle of Aschaffenburg. Painted about 1650 (Bode).

173 Portrait of the Artist (? Copy)

Copper, $8\frac{3}{4} \times 6$ ($22 \cdot 3 \times 15 \cdot 3$). Inscribed in upper right corner: *Rem ft 1650* (the *R* being doubled or more probably combined with a *P*). Bethnal Green, 169, "Portrait of the Painter, on copper." This is a version in small, to the shoulders, of the half-length in the Imperial Museum, Vienna, 1655-7, from the collection of the Emperor Charles VI, No. 1274, on canvas. This fact, the use of copper at the date given, and the peculiarity of the signature, throw some doubt on the authenticity of the portrait; but the copy, if copy it be, is a very skilful one. The signature may be explained, it has been suggested, by the fact that at one time Rembrandt's name was supposed to be Paul. On the back is the fragment of a printed notice, giving the painter's name and title, followed by

En buste et vu de . . .
No. 117 du cat. 18 . . .

C. [i.e. cuivre], H., 0m22—L., 0m15

This identifies our picture with No. 101 in the sale of Count Schönborn of Pommersfelden, Paris, 17-24 May 1867. That picture was sold for 12,000 f., to Khalil-Bey (B.A.A.), and was doubtless acquired by Lord Hertford at his sale in 1868. Exhibited, Old Masters, 1889. Not mentioned by Bode.

201 Portrait of a Boy

Gallery XIV

Panel, $8 \times 6\frac{5}{8}$ (20.4×16.9). Inscribed to left: *Rembrandt fecit 1633*. Probably No. 103, "Youthful Head" at Bethnal Green, unless this was our No. 29. The same model, as Dr. Bode points out, appears in his No. 177 (with the same date) in Baroness Leonino's collection, Paris; 179, in the Hermitage Collection,



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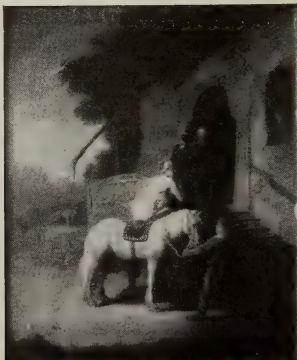
No. 843; 180; and possibly 181 (dated 1634), in the Duke of Portland's collection, Welbeck Abbey, No. 216. A somewhat similar picture, with the same date, is in the collection of Prince Youssoupoff at St. Petersburg. Exhibited, Old Masters, 1889. Bode, 178, who wrongly describes it as on copper; Vosmaer, p. 553; Dutuit, p. 48, No. 260; Wurzbach, No. 250; Michel, pp. 142, 558; De Groot, 491.

203 The Good Samaritan

Gallery XIV

Panel (with addition at the top), $10 \times 8\frac{1}{8}$ (25.4×20.7). Bethnal Green, 138. Smith, 119, thus described—

The Good Samaritan. The same portion of the parable which is represented in the preceding picture forms the subject of the present one. The horse has arrived at the inn, and is held by a youth, while a man lifts the wounded traveller from its back. The good Samaritan at the same time is at the door



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of the hotel, standing with his back to the spectator, in conversation with the host, to whom he is giving some money. The house is of a picturesque appearance, with an arched doorway, approached by an ascent of steps and having a small window at the side, at which is a man, and at the extremity of the wall is a well. A dog, represented in an objectionable position, is near the horse (this object has, on one occasion, been covered, and restored again). This little picture is painted in the artist's most finished manner. Engraved

by C. Evrard and (omitting the dog) in the Choiseul Gallery, No. 43 [by Binot, 1771; in the Choiseul sale, 6 April 1772, No. 9, 1,580 f.]. 10 in. by $7\frac{1}{2}$ in. Panel. Collection of M. Julienne, 1767, 1,800 francs (£72); of Prince de Conti, 1777, 1,150 francs (£46); of M. de Calonne, London, 1795, £70; of Edward Coke, Esq., 1813, 140 guineas. Exhibited in the British Gallery in 1819. Now [1836] in the collection of the [third] Marquis of Hertford.

Sales, in addition to those noted: Nogaret, 1782; Bryan's pictures, sold by Peter Coxe, Burrell and Foster, 17 May 1798, and following; first day, No. 38, Rembrandt, "Good Samaritan," £76 10s.; 1807, E. Coxe, bought in at £94 10s.; 1815, "The Good Samaritan," from Calonne Collection, £147 10s. In the Inventory of Rembrandt's effects, 1656, is "In the Front Parlour, a small picture of the Samaritan, retouched—Rembrandt." Descamps, ii, 99 mentions "chez M. vander Linden van Slingelandt, à Dort, un Tableau capital, il représente le Samaritain." But Rembrandt painted the subject more than once. The composition agrees with the etching of 1633 by one of Rembrandt's pupils, with his help (see under No. 777, below); it was probably painted in the same year. The dog, at present not visible in the picture, is in the etching. Exhibited, Old Masters, 1889, No. 119. Bode, 125; Vosmaer, pp. 120, 497; Dutnit, p. 48, No. 63; Wurzbach, No. 243; Michel, pp. 104, 558; De Groot, 111.

777 The Good Samaritan (Etching)

Etching, $9\frac{1}{2} \times 7\frac{7}{8}$ ($24 \cdot 2 \times 20$). Inscribed on margin: *Rembrandt. inventor. et. fecit* (sic). 1633. This is the plate after No. 203 referred to in the notice above. B. 90. M. 185. Bl. 41.

229 Landscape, with a Coach

Gallery XIII

(Formerly "An Ideal Landscape")

Panel, $18 \times 25\frac{1}{8}$ ($45 \cdot 8 \times 63 \cdot 8$). Bethnal Green, 199, "Landscape." Smith, 598, thus described—

A view over an open country, during harvest time. The scene exhibits on the left [spectator's right] a pile of ancient buildings among stunted trees



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surrounded by a wall, a drawbridge, and a moat. On the opposite side the eye looks over a broken and diversified country to a river with vessels, beyond which are seen two towers and other buildings, and still more remote is a chain of hills. A variety of figures, cattle and other objects give additional interest to the scene; among the former may be remarked a gentleman wearing a cap and feather, standing on the left [spectator's right] with a cane in his hand. He appears to be followed by a man with a hound, and his attention is directed to a coach and pair passing along a road at some distance from him, beyond which is a tilted waggon. On the right is a woman with a yoke passing a shallow stream, in which a cow is slaking

its thirst. She is going towards some cottages at the side, near which are cattle; in addition to these may be noticed a ferry-boat, a man on horseback and other figures. A bright ray of sunshine flits over the middle distance, while the rest of the surrounding country is involved in shadow from an overcast sky. Engraved by Maillet, No. 97, in the Choiseul Gallery. 1 ft. 4 in. by 2 ft. 1 in. Panel. Collection of the Duc de Choiseul, 1772 (passed); of Prince de Conti, 1777, 830 francs (£33); of Countess de Vandreuil, 1784 (with a picture by Rubens), 1,801 francs (£72); of M. de Calonne (singly) 1788, 500 francs (£20); same collection, London, 1795 (£51); collection of Geo. W. Taylor, Esq. [Christie's, 14 June], 1823, 350 guineas. Now [1836] in the collection of the [third] Marquis of Hertford.

The picture was bought by the Marquis of Hertford at Mr. G. W. Taylor's sale as "The Landscape with a Coach," No. 57. Dr. Bode mentions that *Een Casteel van Rembrandt* is an item in the inventory of Juffrouw Geertruyt Brassen, widow of Johann van der Chijs, Delft, April, 1692. In addition to the sales given by Smith was De Julienne, Paris, 1767. Bode, 255, who calls it "The Landscape with a Fortress." Vosmaer, pp. 310, 534; Dutuit, p. 48, No. 446; Wurzbach, No. 255; Michel, pp. 314, 558; Waagen, ii., 158. Exhibited, Old Masters, 1889, No. 154; De Groot, 948. Painted between 1640 and 1645.

SCHOOL OF REMBRANDT

238 A Young Negro Archer

Panel (painted oval), $26 \times 19\frac{7}{8}$ (66×50.5). For signature, see below. Bethnal Green, 172, "A Youthful Negro. *From the Stowe collection.*" Bought by Mawson for Lord Hertford at the Duke of Buckingham's sale, Stowe, 1898, No. 410, as "A Negro with bow and



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arrows in rich dress," for £263 11s. Lord Hertford, in a postscript to his letter to Mawson about the sale (Boulogne, 10 September 1848), says: "The Negro if cheap." It is possibly "A Black Prince," bought by the Marquis of Carnarvon at a sale in 1772 for £5 17s. 6d., if the dimensions, 35×27 , included the frame. Among the effects of an Amsterdam art-dealer, Johannes de Rendelme, in 1657, was a *Moor* by Rembrandt, valued at 12 guildens by the painter Adam Camerarius and the collector Marten Kretzer (Bredius in *Amsterdamsch Jaarbukje*, 1891). The painting of the high lights on the face and dress seems too metallic for Rembrandt, though

cleaning may to some extent account for this, and there are other weaknesses. Moreover the discovery of a signature which had been tampered with by erasion and retouching, so as to resemble "R," below the bow to the right, confirms the doubt. It does not agree with Rembrandt's signatures nor precisely with that of any pupil (see illustration). The remains are not unlike the latter part of



Hendrik Heerschop's signature, by whom there is a *Moorenkönig*, No. 825, in the Berlin Gallery; but there is no room for the *Hee* of his name. There is the same difficulty about the name of Flinck, whose work the painting resembles. A picture ascribed to Flinck, *The Artist as an Eastern Prince*, is reproduced in the catalogue of the Max Michaelis gift of Dutch pictures to South Africa (Grosvenor Gallery, 1913). This was evidently painted under the same studio influences, and apparently the bow and quiver and baldric introduced were the same. Exhibited, *Old Masters*, 1889, No. 153. Bode, 148; Dutuit, p. 48, No. 376; Wurzbach, No. 253; Michel, pp. 152, 558; De Groot, 267. *Burlington Magazine*, xxiii, 36.

SIR JOSHUA REYNOLDS P.R.A.

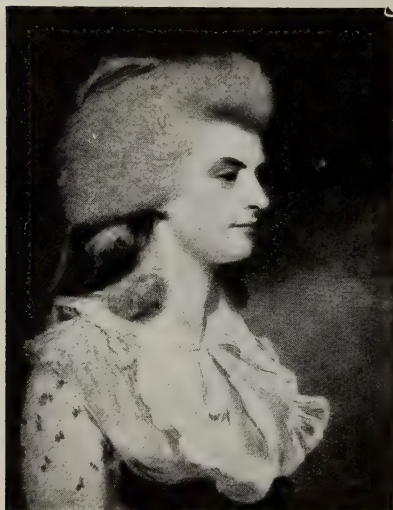
British School. Born at Plympton, in Devonshire, 16 July 1723; died at his house in Leicester Square, 23 February 1792. Pupil of Hudson, and further developed by a sojourn of three years (1749–1752) in Italy. Reynolds was also strongly influenced by Rembrandt, and on occasion by Rubens. After the Italian journey he settled in London, and soon became the leading portrait-painter in the capital. In 1768 he was elected President of the newly-established Royal Academy of Arts, and in 1784 succeeded Allan Ramsay as Painter-in-Ordinary to George III, who, however, made little use of his services, preferring Gainsborough. Reynolds exhibited altogether 247 works at the Royal Academy, sending on an average as many as 11. His Discourses were delivered regularly there from January 1769 to December 1790. After 1789 he was compelled almost entirely to cease painting, from weakness of sight. He was buried in St. Paul's Cathedral. He showed infinite variety in the portrayal of the men and women of his time, and in this respect was above rivalry. His portraits of women, with some coldness, are marked by a suavity, grace and distinction upon

which it is unnecessary to dwell; his portraits of men show a grasp of character and a dramatic instinct which has hardly a parallel in the eighteenth century. If Gainsborough was the greater master of the brush, the more astonishing executant, Reynolds was perhaps the greater designer.

31 Lady Elizabeth Seymour-Conway

Old Board Room

Canvas, $23\frac{5}{8} \times 18$ ($60 \times 45 \cdot 8$). Bethnal Green, 28. The lady appears, as Lady Elizabeth Conway, in the list of Reynolds's sitters for June 1781. This portrait and No. 33 are the earliest pictures in the Collection, so far as is at present known. Lady Elizabeth was the eighth child (fifth daughter) of Francis, first Marquis of Hertford, and of his wife, Lady Isabella Fitzroy, youngest daughter of the second Duke of Grafton. She was born 3 March 1754, and died unmarried in 1825. Reynolds painted the Marquis himself twice, and other members of his family; these portraits passed to the fifth Marquis. Maria Fagniani, afterwards wife of the third Marquis, sat to Reynolds as a little girl of eight in September 1777, "to console George Selwyn," who contested her paternity with the Duke of Queensberry (see No. 561), "for the loss of the original" (Leslie and Taylor, *Life and Times of Sir Joshua Reynolds*, ii., 202-3, note). She had been under his care for a year, and was reclaimed by her reputed Italian parents. She inherited George Selwyn's fortune, as well as £150,000 from the Duke of Queensberry (see under No. 561). Reynolds, according to Northcote, *Life*, p. 246, was "giving nearly the last finishing" to a portrait of the Marchioness of Hertford when his eyesight first failed, in July 1789. This must have been Isabella Anne Ingram Shepherd, eldest daughter of Charles Ingram, ninth Viscount Irvine (died 1836), who married Francis Seymour, first Marquis, in 1776, his second wife.



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33

33 Frances Seymour-Conway, Countess of Lincoln

Canvas, $23\frac{3}{4} \times 18\frac{1}{4}$ ($60 \cdot 3 \times 46 \cdot 4$). Bethnal Green, 31. This lady was the fourth daughter and seventh child of Francis Seymour-Conway, first Marquis of Hertford, and of Lady Isabella Fitzroy, youngest daughter of the second Duke of Grafton. She was born 4 December 1751; married in May 1775 Henry Pelham Clinton, Earl of Lincoln, son of the second Duke of Newcastle; and died in

1820. She sat to Reynolds in May 1781, March 1782, and April 1784. The Marquis of Hertford paid for this and the sister's portrait £110 in 1784. Exhibited, Old Masters, 1893, No. 28.

32 Mrs. Richard Hoare with her Infant Son Gallery XVI

Canvas, $52\frac{1}{2} \times 42$ ($133\cdot3 \times 106\cdot7$). Bethnal Green, 17. Painted about 1783. Bought by Holmes for Lord Hertford, Christie's, 26 March 1859, No. 70, at £2,677 10s. The lady was Susanna Cecilia Dingley, of Lamb Abbey, near Eltham, born 1743, who married, 24 June 1762, Richard Hoare, of Boreham House, Essex, a partner in the well-known bank. She died 20 May 1795. The child was the Hon. Richard Hoare, born 7 April 1716; died 9 March 1768. The picture passed to Mrs. Hoare's daughter Sophia, who married the Hon. W. Grimston (afterwards Bucknall), then to another daughter, Mrs. Webb, and then to Mrs. Bucknall's daughter, the Hon. Mrs. Berkeley Paget. By her will Colonel F. Paget, as executor, sold it in 1859. Exhibited, British Institution, 1813, No. 105; Old Masters, 1872; No. 7.



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A lifesize sketch in oils for the picture is in the Bridgewater Gallery.

35 Mrs. Carnac

Gallery XVI

Canvas, $93 \times 57\frac{1}{4}$ ($236\cdot3 \times 145\cdot4$). Bethnal Green, 10. Engraved by J. Raphael Smith in 1778. Bought by Lord Hertford at the sale of Sir J. Carnac, Christie's, 15 June 1861, No. 107, for £1,795 10s. A "Mrs. Carnack" was No. 47 in the sale of Reynolds's remains, Greenwood's, 16 April 1796, 70 guineas (to Captain Welsh). Engraved by J. R. Smith (1778) and S. W. Reynolds. The lady was Elizabeth Caroline, daughter of Thomas Rivett, M.P. for Derby, and his wife Anna Maria, daughter of the Rev. Peter Sibley; she was baptised at All Saints' Church, Derby, 8 April 1751; married in London, 24 July 1769, as his second wife, Brigadier-General John Carnac, Commander-in-Chief of the Forces in Bengal, and afterwards Second in Council at Bombay. He won an important victory over Shazada Shah Allam, Emperor of Delhi, and a French contingent commanded by M. Law, who, with 15 officers and 50 of his men,

was taken prisoner near Patna, 15 January 1761. He died 29 November 1800 at Mangalore, Malabar Coast, aged 84. Mrs.



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Carnac died at Broach, Bombay, 18 January 1780, aged 28, and was buried in that city. Exhibited, Old Masters, 1894.

36 Miss Bowles ("Love Me, Love my Dog") Gallery XVI
Canvas, $35\frac{1}{2} \times 27\frac{3}{4}$ ($90 \cdot 2 \times 70 \cdot 5$). Bethnal Green, 7. Leslie and Taylor (*Life and Times of Sir Joshua Reynolds*, ii., 134) give the following account of the commission for this picture:—



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It was in this year [1775] that Reynolds painted the picture, now in the collection of the Marquis of Hertford, of a beautiful child (Miss Bowles) sitting on the ground and making a dog very uncomfortable by hugging its neck: a matchless work, that would have immortalised him had he

never painted anything else. The father and mother of the little girl intended she should sit to Romney. Sir George Beaumont, however, from whom I received the story, advised them to employ Sir Joshua. "But his pictures fade." "No matter, take the chance; even a faded picture from Reynolds will be the finest thing you can have. Ask him to dine with you, and let him become acquainted with her." The advice was taken; the little girl placed beside Sir Joshua at the dessert, where he amused her so much with stories and tricks that she thought him the most charming man in the world. He made her look at something distant from the table and stole her plate; then he pretended to look for it, then contrived it should come back to her without her knowing how. The next day she was delighted to be taken to his house, where she sat down with a face full of glee, the expression of which he at once caught and never lost; and the affair turned out every way happily, for the picture did not fade, and has till now [before 1859] escaped alike the inflictions of time or of the ignorant among cleaners.

Miss Bowles sat in 1775, and in June 1776 there is a note in the price-book: Miss Bowles, June 6 (part payment), £26 15s. (Taylor says 50 guineas in all). The note of practice for the same date perhaps refers to our picture: "Blue, light red, verm[ilion], white, perhaps black." The picture was engraved by William Ward as *Juvenile Amusement* in 1798, but is also known as *Love Me, Love my Dog*. It was also engraved by Charles Turner (1817), W. Fry, J. E. Coombes, S. W. Reynolds, S. Cousins, J. Rogers, and W. Say. In the sale of C. O. Bowles, Christie's, 25 May 1850, No. 13, it was bought by Mawson for Lord Hertford at £1,071. Waagen, Supplement, p. 91. Exhibited, British Institution, 1813, No. 52; 1823, No. 14; 1840, No. 70; Manchester, 1857, No. 20; and Old Masters, 1892, No. 102.

38 Nelly O'Brien

Gallery XVI

Canvas, $49\frac{3}{4} \times 39\frac{1}{4}$ (126.4 × 99.8). Bethnal Green, 8. Painted in 1763 (Leslie and Taylor, l. 188, note). Nelly O'Brien, a famous



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beauty of her time, mistress of Lord Bolingbroke and others (Walpole, letter to George Montagu, 29 March 1766), died in Park-Street,

Grosvenor Square, in 1768. She was a frequent sitter to Reynolds, first noted in November 1760, then in December 1761, January 1762 and May 14 (entered as "My Lady O'Brien"), May 1764 and often through the summer, May 1765, May 1766, March 1767, and there is a note of a dinner "with Miss Nelly O'Brien, in Pall Mall, next door this side the Star and Garter." Our picture was bought by the second Marquis of Hertford at the sale of Caleb Whitefoord Christie's, 4-5 May 1810, No. 102, for £64 1s., as "the celebrated portrait of Nelly O'Bryan, a truly capital picture, painted with the magic effect of Rembrandt." It is said to have been sold at auction in the lifetime of Reynolds for 10 guineas (Northcote), but it is probably the *Miss O'Brien with a Hat* noted by Reynolds as sold in November 1772 to Mr. Simons for £36 15s.; it may also have been the picture sold on January 29, 1794, for £21, No. 106, at the John Hunter sale to Sir W. Wynne. It was engraved by Charles Phillips in 1770, also by Samuel Okey and S. W. Reynolds. This and the other portraits would seem to have been painted for pleasure by Reynolds, and there are few of his works in which he has rendered a woman's face with so much sympathy and delicacy, while at the same time managing a difficult problem in the shadowed forms; or spent so much delightful care on the elaboration of the dress. Six other portraits of Nelly O'Brien by Reynolds have been enumerated. Waagen mentions our portrait, ii., 160, as in Manchester House, and Supplement, p. 91, "a *tour de force* of the utmost skill, after the manner of Rubens' *Chapeau de Paille*, for here also the head is in shadow, with strong reflected sunny light." Exhibited, Society of Artists, 1763, No. 99; Manchester Art Treasures Exhibition, 1857, No. 19; Old Masters, 1872, No. 81.

40 The Strawberry Girl

Gallery XVI

Canvas, $29\frac{3}{4} \times 24\frac{3}{4}$ ($75\cdot5 \times 62\cdot9$). Bethnal Green 20. Reynolds painted and exhibited a *Strawberry Girl* in 1773. Lord Carysfort



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bought it from the exhibition for £50 (Leslie and Taylor, ii. 20, note). It was probably painted from Reynolds's niece Offy Palmer.

This has been supposed by Leslie and Taylor and other authorities to be our picture, but is really Lord Lansdowne's, which differs in certain details. There are several other versions.

Our picture remained in Reynolds's possession till his death, and was bought by John Willett Willett, No. 53 in the sale at Greenwood's, 16 April 1796, for £81 18s.; bought by Samuel Rogers at the Willett sale, Peter Coxe & Co., 31 May 1813, No. 80, for £204 15s., and bought by Mawson for Lord Hertford at the sale of Samuel Rogers, Christie's, 2 May 1856, for £2,205.

No. 601. *The Strawberry Girl*. This celebrated picture was painted in 1775 [*sic*]. Respecting it, Sir Joshua observed that "no man could ever produce more than about half-a-dozen original works, and that," he added, is "one of mine." Sir Thomas Lawrence wrote to Mr. Rogers "that magnificent display of impudent knowledge that kicks modesty out of doors, and makes you say, 'Aye, let her go,' has never been from my recollection or eyes since I saw it."

Lord Hertford was anxious to see the pictures, but unable to cross the Channel. Mawson accordingly sent him notes upon those he considered desirable, recommending of the Reynoldses *The Strawberry Girl*, "painted in a fine Poetical manner, superb!" He did not think Lord Hertford would like *Puck* by Sir Joshua. Lord Hertford replied from Paris, 25 April:—

The *Strawberry Girl* is by what you say charming, but there are others by Sir J. Reynolds that must be very pretty likewise. No. 588, *Girl with a Bird*; 708, *Cupid and Psyche*—are these two pictures good and agreeable? No. 695, *The Sleeping Girl*, by Sir J. Reynolds. How kind you would be to give me your opinion of these paintings.

Paris, April 30, 1856

I think with you that we ought to have the *Strawberry Girl* to add to our Sir Joshua set. I will have nothing to do with *Puck*, notwithstanding its great and deserved reputation, as you tell me the subject is not *dans mon genre*, and you know my taste and fancy well.

May 5th

You have done admirably and I return you most sincere thanks for your kindness. The *Strawberry* is dear. I should be sorry to have a large basket at *that* price: but it seems it is beautiful and in this affair, as in others, I have completely followed your good advice and you have added to my collection Pictures I have *never* seen, which shows, more than words can express, the great and friendly confidence I have in you. I am sure I shall be delighted with what you have acquired . . . I am very sorry your honourable name was not coupled with our *Girl* when she was knocked down. It is not fair that you should not enjoy the little glory of having secured in a gallant manner the Gem of this interesting sale: so you are at full liberty to use my name with yours respecting *this* Painting. Was it not an immense price? I don't regret it at all—on the contrary I am delighted to have so *fine* a Sir Joshua, as I am extremely fond of them and they cannot always be had when wanted. [The other pictures bought were *Conway Castle*, by Sir George Beaumont (No. 47 in sale of Sir J. Murray Scott, 1913); Watteau, *A Concert* (our No. 410); Velazquez, *Don Baltasar Carlos in the Riding School*, our No. 6, and Rubens, *The Defeat and Death of Maxentius*, our No. 520.]

Engraved by Samuel Cousins, 1873; exhibited, British Institution, 1803, No. 68; 1823, No. 46; 1833, No. 18; 1843, No. 8; Manchester Art Treasures Exhibition, 1857, No. 18. Waagen, ii., 75 (in Rogers' Collection), Supplement, p. 91 (in Lord Hertford's Collection).

43 Mrs. Nesbitt, with a Dove

Gallery XVI

Canvas (oval), $29\frac{1}{2} \times 24\frac{1}{2}$ ($75 \times 62\cdot3$). Bethnal Green, 21, "Mrs. Nesbitt, Actress" (1872), "Wife of Alexander Nesbitt, Esq., M.P., and Sister to Mr. Thrale the Brewer, a Friend of Dr. Johnson" (1874). "Alexander" should be "Arnold"; he died in 1779, and his widow married Thomas Scott, M.P., in 1782. Reynolds was

an intimate in the house of the Nesbitts, frequently dined there, and painted Mr. Nesbitt in 1760-1; but there is no record of the wife's portrait. Another Mrs. Nesbitt, mistress of the Earl of Bristol, was painted several times by Reynolds, and probably our picture



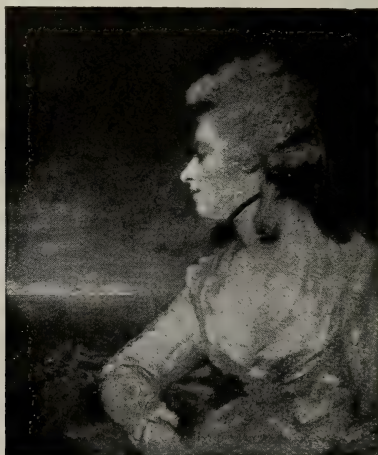
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is one of her portraits. The best known is *Mrs. Nesbitt as Circe*, painted 1781, lent by the Dowager Lady Stanley of Alderley to the Royal Academy, 1876. Our picture was bought by Mawson for Lord Hertford at the sale of General Phipps's Collection, Christie's, 25th June 1859; No. 98, for £630. Exhibited, British Institution, 1843.

45 Mrs. Robinson ("Perdita")

Gallery XVI

Canvas, $29 \times 24\frac{1}{4}$ ($75 \cdot 7 \times 61 \cdot 5$). Bethnal Green, 3, "Mrs. Robinson (known as *Perdita* from her performance in the *Winter's Tale* of Shakespeare), Actress and Authoress (1758-1800)." See



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under Gainsborough, No. 5. Probably the portrait painted in 1784. She sat in January 1782 and February 1784. A head was

exhibited in 1782, apparently Lord Granville's sketch for the portrait (24×19), which has been exhibited as *Fenella* and as *Perdita*. Our picture was engraved as *Contemplation* by William Birch (1787) and S. W. Reynolds 1831). It is probably the *Mrs. Robinson*, No. 3 in the sale of the contents of Reynolds's studio, Greenwood's, 16 April 1796, £30 9s. (to Cribb). Bought by Mawson for Lord Hertford at the sale of General Phipps's Collection, Christie's, 25 June, 1859, No. 100, as *Contemplation; Portrait of Mrs. Robinson*, for £340. (The chalk-marks "100" and "59" are still on the back, and Christie's stencil.) There is a drawing in crayons for the head in the Print Room, British Museum. There are other portraits of Mrs. Robinson by Reynolds, and one of them, which was also in the Greenwood sale, belonged to the Hertford family, but passed through the hands of Mr. C. J. Wertheimer to the Baroness Mathilda Rothschild at Frankfurt. It is reproduced in a miniature of the Wallace Collection, XI., 368. Northcote says that Reynolds never succeeded with Mrs. Robinson.

47 Mrs. Braddyll

Gallery XVI

Panel, $29\frac{1}{4} \times 24\frac{1}{4}$ (74.3×61.5). This is the rare case of a painting by Reynolds on wood, four strips fastened together. Bethnal Green, 30, "from the collection of Lord Charles Townshend." Mrs. Braddyll sat in January 1788 and February 1789 (£52 10s. was paid). The portrait is thus one of the last of Sir Joshua's works; in July the trouble in one eye passed to the



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other, and he was forced to give up painting; the last sitters named are "children." Mrs. Braddyll was Jane, daughter and heiress of Matthias Gale, who married her cousin, Wilson Gale Braddyll, M.P., of Cowishead Priory; she died at Hampstead Court, 6 Nov. 1819. Our portrait was bought by Lord Charles Townshend at the sale of Col. Braddyll, Christie's, 23 May 1846, No. 38, for £84, and by Mawson for Lord Hertford at the sale of Lord Charles Townshend, Christie's, 13 May 1854, No. 48, for £225 15s. (on the back, in chalk, is May 13/54" and "48"). Lord Hertford writes to Mawson from Paris, May 11th:—

Many thanks for giving me the details of the sale about to take place. I am sorry the Reynolds is not in a very good condition, but I daresay it can be cooked up.

Paris, May 21st

Pray arrange the Reynolds in your best manner, that I should find Mrs. Braddyll a few years younger than she is at present.

Engraved by S. Cousins, 1848, J. W. Chapman, 1893, C. Waltner, 1894, and W. J. Edwards, 1865. Exhibited, British Institution, 1850, No. 93; Old Masters, 1892, No. 107. *The Braddyll Family* and *Master Braddyll* belong to Lord Rothschild.

48 St. John in the Wilderness

Gallery XVI

Canvas, 49 × 39 (124·5 × 99). Inscribed on the scroll in St. John's hand: *voice c[rying]*. Bethnal Green, 9, "The Youthful St. John." Reynolds painted a *St. John* in 1776. Hannah More tells her sisters



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that he has done a St. John that bids fair for immortality. "I am not sure if the St. John was the infant St. John painted from one of Sir Watkin Wynne's children, and still in possession of the family, or an older version of the saint, seated, with uplifted hand, a plagiarism from Guido, which has been engraved by S. Reynolds" (Leslie and Taylor, ii, 148-9). Hannah More's picture was in the R.A. of 1776 as "A Young St. John," and may have been the one painted for Lord Granby (Reynolds notes a payment of £105 in the course of the year). Our picture remained in Reynolds's possession till his death; its history is: sale of Reynolds's work, Greenwood's, 16 April 1796, No. 63, £151 10s. to Willett; sale of John Willett Willett, Peter Coxe and Co., 31 May 1813, No. 117, £176 8s., to Lord Yarmouth (afterwards third Marquis of Hertford). Engraved by J. Grozer (1799), S. W. Reynolds and T. Downey (1831). A somewhat similar picture to ours is in the collection of Sir Frederick Cook at Richmond. Another was in Lady Thomond's sale, 1821, and that of Sir Lionel Phillips, Christie's, 25 April 1913.

561 William, fourth Duke of Queensberry

Old Board Room

Canvas, 35 $\frac{3}{8}$ × 26 $\frac{3}{8}$ (89·7 × 67·7). Bethnal Green, 1, "William, Duke of Queensberry, known as 'Old Q.'" William Douglas, third Earl of March and fourth Duke of Queensberry, born 16 Dec. 1725, succeeded his cousin Charles in 1778, and died unmarried 23 Dec. 1810. He was an intimate of George IV as

Prince of Wales; was removed from the office of Lord of the Bed-chamber for recommending a regency in 1788; was famous for his interest in the racecourse and prize-ring, and notorious for his



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escapades and dissolute life. See, for his relation to the Hertford family, under No. 31. There is another version of this portrait in the possession of the family.

HYACINTHE RIGAUD

French School. Born at Perpignan 20 July 1659; died in Paris 27 December 1743. Pupil of Pezet and Ranc. Received at the Académie Royale 2 January 1700. Rigaud was the principal official painter of the Court of Louis XIV; he also painted the youthful Louis XV. Like his contemporary and friendly rival, Largillière, he belongs to the age of both these kings, but preserves in his art the character of the former period. A "portrait in bistre of Louis XIV from which Pierre Drouot, the engraver, worked," was No. 627 at Bethnal Green, but is no longer in the Collection.

130 Cardinal Fleury, Bishop of Fréjus

Gallery VIII

Canvas, $32 \times 25\frac{3}{8}$ (81.3×64.4). A picture identical in design, treatment and size with this portrait is No. 903 in the National Gallery; there is a third at Perpignan. The "Portrait d'un Evêque" (30×24 pounces) at a sale in Paris, 1771 (31 f.), and the *Portrait of Cardinal Fleury*, No. 26, in G. W. Taylor sale, 13 June 1823, 10 guineas, may have been one of them. All are probably derived from a common original—the superb three quarter length portrait in the picture-gallery on the ground floor of the Palace at Versailles. A portrait of the Bishop is noted in Rigaud's *Livre de Raison* for 1706, with various repetitions later.

André Hercule de Fleury (1653–1743), the son of a tax-collector, rose to be Bishop of Fréjus in 1698 and after seventeen years of a country bishopric became tutor to the grandson and heir of Louis XIV, over whose mind he acquired a lasting ascendancy. He did not immediately exert his power on the death of the Regent, but in 1726, refusing the title of first minister, became cardinal and thus obtained precedence. His administration was marked by economy and the return of prosperity, troubled only by the discontent of the peasants under their forced labour on public roads and the severe treatment of the Jansenists. His foreign policy,

successful in the operations that led up to the treaty of Vienna (1738), ended in the repudiation by France of her engagement to guarantee the succession of Maria Theresa to the Austrian throne (1740) and the disasters of the Bohemian campaign. He died a few days after the French evacuation of Prague.

PIETER DE RING

Dutch School. Born at Leyden between 1615 and 1620; died there 22 September 1660. Pupil of Jan Davidz de Heem before the latter migrated to Antwerp. A member of the Leyden Guild in 1648. The signature of this artist is a ring such as is here seen, exquisitely painted, on a table to the extreme right of the picture. Works similarly signed are in the galleries of Dresden, Antwerp and Hanover. His masterpiece is a large painting of this same type in the collection of Lieut.-Col. Warde.

107 Still Life, with Fruit and Gold Plate Gallery XVII

Canvas, $49\frac{3}{4} \times 54\frac{1}{4}$ ($126\cdot3 \times 137\cdot8$). Signed with symbol of ring on the table to right. Probably one of the pictures at Bethnal



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Green attributed to J. D. de Heem. Originally catalogued as by Cornelis de Heem.

LOUIS-LÉOPOLD ROBERT

French School. Born 13 May 1794, at La Chaux-de-Fonds, in Switzerland; committed suicide at Venice 20 March 1835. He studied in the school of Jacques-Louis David, went to Rome, and there made a study of Roman brigands and peasants. He exhibited at Rome a dozen pictures based on these motives and made a great sensation among the artists. He continued to paint in the regions round Rome and Naples. His principal works, "*L'Arrivée des Moissonneurs dans les Marais Pontins*" and "*Le Retour du Pèlerinage à la Madone de l'Arc*," are in the Louvre.

590 The Brigand on the Watch

Canvas, $17\frac{7}{8} \times 14\frac{5}{8}$ ($45\cdot5 \times 37\cdot2$). Inscribed to right: *L^{da} Robert Roma 1825*. Bethnal Green, 507, as "*Brigand on Guard*." This is probably the *Brigand veillant à côté de sa femme endormie*, 1825, belonging (1848) to Mme. Haguénin, née Robert (Feuillet de Conches, *Léopold Robert, sa vie, ses œuvres, et sa correspondance*, 1848). Charles Clément, in his *Léopold Robert, d'après sa correspondance*, 1875, gives an account of the crisis in brigandage

which was Robert's opportunity. The brigands terrorised the country between Rome and Naples, and in 1819 the Pope's secretary, Consalvi, was captured by Le Barbone, who only released him on promise of a place in the Roman police. Later the whole population of the chief brigand stronghold, Sonnino, was transferred to Rome, the men imprisoned in the Castle of St. Angelo, the women and children quartered in the "Termini" opposite the Thermæ of Diocletian. For two months Léopold Robert worked there, and bought a great quantity of picturesque clothes and arms. The women became models, and two of the most beautiful and most renowned for their romantic history were the models of Robert and of Schnetz.

591 The Brigand Asleep

Canvas, $17\frac{3}{4} \times 14\frac{5}{8}$ (45.1×37.2). Inscribed to right below: *L'd Robert Roma 1826*. Bethnal Green, 506. Probably one of 14 versions, with variations, of *Femme de Brigand veillant sur le sommeil de son mari*, 1823, spoken of by Feuillet de Conches.

592 The Death of the Brigand

Canvas, $18 \times 14\frac{5}{8}$ (45.8×37.2). Inscribed: *L'd Robert Roma 1824*. Bethnal Green, 508. Probably the *Brigand blessé à mort et sa femme se livrant au désespoir*, 1824, belonging in 1848 to the King of the Belgians (Feuillet de Conches). Possibly also *Le Brigand Blessé* at M. V. J. sale, 1857, 46×37 c., 4,400 f. (Mireur). Mr. Spielmann says that for one of the pictures by Robert Lord Hertford paid at the Rivière sale, 1869, £750. Possibly this was the picture.

615 A Neapolitan Fisherman

Panel, $12\frac{1}{2} \times 9\frac{3}{4}$ (31.8×24.8). Inscribed in lower left corner: *L'd Robert*.

JOSEPH-NICOLAS ROBERT-FLEURY

French School. Born of French parents at Cologne, 8 August 1797; died in Paris 1891. Pupil of Gros, Girodet and Horace Vernet. A notable painter of historical incident and historical genre. In his mode of conception he approaches more nearly to the cold stage-romanticism of Delaroche than to the passionate and lyrical romanticism of Delacroix. Robert-Fleury was made Director of the École des Beaux-Arts in 1864, and Director of the Académie de France at Rome in 1865.

361 Charles V at the Monastery of Yuste

Canvas, $38\frac{3}{8} \times 56\frac{3}{8}$ (97.5×143.2). Inscribed in lower left corner: *Robert Fleury 1856*. Bethnal Green, 336, with the following note: "In 1557 Philip II of Spain despatched an ambassador to Charles V to beseech him to abandon the solitude of St. Just, and calling upon him for his advice in the critical condition of affairs in Spain. See Mignet's *Charles V*." Bought by Sir Richard Wallace at the sale of Isaac Péreire, Paris, 6-9 March 1872, No. 40, for 10,000 f. It is thus described:—

Le roi assis sur une chaise-a-porteurs au milieu d'une vaste salle de monastère reçoit Don Ruy Gomez de Silva, Comte de Melilo, qui vient de la part de son fils Philip II le supplier de quitter la solitude de St. Juste et réclamer de lui des conseils dans la complication des affaires d'Espagne en 1557. Salon 1857. Toile, 100×144 (B.A.A.) Engraved by Rajon.

686 Cardinal Richelieu.

Water-colour, $4\frac{1}{2} \times 5\frac{1}{2}$ ($11\cdot5 \times 14\cdot1$). Signed to left: *Robt. Fleury 1834*. Bethnal Green, 1874 catalogue, 682, "Richelieu, Prime Minister of Louis XIII. (1585-1642)."

778 Cardinal Richelieu (with a Parrot)

Water-colour, partly varnished, $6\frac{5}{8} \times 4\frac{7}{8}$ ($16\cdot9 \times 12\cdot4$). Inscribed in lower left-hand corner: *R Fleury 1831* (last figure a little doubtful).

DAVID ROBERTS R.A.

British School. Born at Stockbridge near Edinburgh, 2 October 1796; died in London 25 November 1864. He was the son of a shoemaker, and was for seven years apprenticed to a house-painter and decorator in the Scottish capital. In 1822 he went to London and was engaged as a scene-painter at Drury Lane Theatre. He soon passed on to higher efforts, and tried his fortune with great success as a painter of architectural subjects both in oil and water-colours. On the formation of the Society of British Artists in 1824 he became its Vice-President. In 1832-33 he made a tour in Spain, and afterwards undertook many fruitful journeys on the Continent of Europe and in the East. He was elected A.R.A. in 1838, and R.A. in 1841.

258 Interior of St. Gommar, Lierre, in Belgium Gallery XV

Panel, $47\frac{1}{2} \times 36\frac{1}{4}$ ($120\cdot7 \times 92$). Inscribed in lower right corner: *David Roberts R.A. 1850*. Bethnal Green, 40, as "Church of St. Omar, Lierre, Belgium." Bought by Wells for Lord Hertford at the E. Bicknell sale, Christie's, 25 April 1863, No. 95, for £1,438 10s.; "painted for Mr. Bicknell." On the back is a printed label: "Bicknell E. Herne Hill, Surrey. Interior of the Church of St. Gommar, Lierre, Belgium. By David Roberts, R.A." Exhibited at the Royal Academy, 1850, No. 202.

587 The Chapel of Ferdinand and Isabella at Granada

Panel, $18\frac{1}{4} \times 14\frac{3}{8}$ ($46\cdot3 \times 36\cdot5$). Inscribed to right, below niche: *David Roberts 1838 Granada*. Bethnal Green, 32, as "Church Portal in Spain." Bought by Wells for Lord Hertford at the E. Bicknell sale, Christie's, 25 April 1863, No. 82, for £273. A note in the sale catalogue says it was "the first picture obtained from Mr. Roberts" by Mr. Bicknell.

659 Seminario and Cathedral of Santiago

(From the Paseo de Santa Susanna)

Water-colour, $9\frac{1}{2} \times 15\frac{1}{4}$ ($24\cdot2 \times 39$). Signed in lower right corner: *D. Roberts 1837*. Bethnal Green, 650, as "Valladolid, Spain." The same title is on the old mount. Bought by Wells for Lord Hertford at the E. Bicknell sale, Christie's, 29 April 1863, No. 264, for £262 10s. It cost Mr. Bicknell 25 guineas. Engraved in the Spanish Annual, 1838.

680 Baalbec: The Temple of the Sun

Water-colour, $5\frac{1}{8} \times 7\frac{7}{8}$ (13×20). Inscribed in lower left corner: *David Roberts 1842*. Bethnal Green, 601. Bought by Wells for Lord Hertford at the E. Bicknell sale, Christie's, 29 April 1863, No. 120, for £110 5s; "painted for Mr. Bicknell."

689 Mayence Cathedral

Water-colour, $8\frac{7}{8} \times 12\frac{1}{8}$ ($22\cdot6 \times 30\cdot7$). Inscribed: *D. Roberts 1832*. Bethnal Green, 1874 catalogue, 688. Was this the water-

colour described as "Hôtel de Ville, Louvain," bought by Wells for Lord Hertford at the E. Bicknell sale, Christie's, 29 April 1863, No. 119, for £99 15s.?

697 The Great Square of Tetuan

(From the Jews' Quarter, during the celebration of the marriage of the son of the governor, Ash-Ash, April 1833)

Water-colour, $10\frac{5}{8} \times 15$ (27.1×38). Signed on edge of stairway to right: *David Roberts 1837*. Bethnal Green, 646, as "Moorish Festival in Tetuan, Morocco." The same title is on the old mount. Bought by Wells for Lord Hertford at the E. Bicknell sale, Christie's, 29 April 1863, No. 130, for £430 10s. Mr. Bicknell had paid £21 for it. Turner, according to the sale catalogue, thought it the finest drawing in Mr. Bicknell's collection.

Two other water-colours by David Roberts were at Bethnal Green, Nos. 606, "Seville," and 620, "Mosque in Cairo."

ROMAN SCHOOL

16TH CENTURY

553 The Holy Family

Gallery III

Panel, $17\frac{3}{8} \times 12\frac{1}{4}$ (44.2×31.2). Probably 290, at Bethnal Green, ascribed to Giulio Romano; on panel. On the back is written: *Mrs. A. Maghi* [? *McGhee*], 1844. On the back are also four seals. The first shows the arms of the family Amadeus, of Vicenza; the second of a bishop not at present identified; the third is the seal of an inland customs office of the Papal States; the name ending in . . . ERRA; the fourth has the arms of Italy, and the inscription: *Emanuele Re d'Italia*, and below: *Direzione del Museo Nazionale*. The picture, therefore, would seem to have been at one time in the Italian National Collection (? in Florence).

GEORGE ROMNEY

British School. Born at Dalton in Lancashire 15 December 1734; died at Kendal 15 November 1802, and buried at his birthplace, Dalton. Romney, having shown natural ability for drawing, was at the age of 19 placed by his father with a painter of the name of Steele at Kendal. In 1762 he went to London, and there rapidly rose to fame and fortune. In 1773 he paid a long-desired visit to Italy, and in 1775 settled in London and took a house in Cavendish Square. He acquired a popularity hardly second to that of Reynolds and Gainsborough, and indeed divided the town into a Reynolds and a Romney faction. Romney never exhibited at the Royal Academy, and was therefore not eligible for membership. He achieved fame not only in the portraiture of the beautiful and fashionable women of his day, but in that of men and boys. He is a clear and striking designer, but his masks are monotonous, with little individuality, or variation of colour. He conceived in middle life a passionate admiration for the beautiful Emma Hart (or Lyon), afterwards Lady Hamilton, and portrayed her in a long series of studies and portraits.

37 Mrs. Robinson ("Perdita")

Gallery XVI

Canvas, $29\frac{1}{4} \times 24\frac{3}{8}$ (74.3×62). Engraved in mezzotint by J. R. Smith, August 25, 1781. Mrs. Robertson ("Perdita") sat to Romney in that year from January to July (*Romney, a biographical and critical Essay with Catalogue raisonné*, 1904, by T. Humphry Ward and W. Roberts). Our picture, as "A Portrait of Mrs. Robinson" appears in the Romney sale, Christie's, 27 April 1807, Lot 72, £19 19s. (bought in); 1810, Lot 22, 20 guineas, [second] Marquis of Hertford. There was a sketch of the subject in the 1807 sale.

There is also a head and shoulders, 21×17 , canvas, white dress, cut low; right arm on a table (?), forefinger and thumb supporting chin; exhibited at South Kensington, 1868, No. 22; Old Masters, 1878, No. 136; sold by J. H. Anderdon, Christie's, 1879, No. 231, to Colnaghi, 380 guineas; again at Levy sale, Christie's, 1884, No. 21, to Penn and Thibaudau, 490 guineas; subsequently the property of Sir W. Eden; sold, 1898, to Fine Art Society; purchased



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by A. W. Davis. Mrs. Robinson was born at Bristol, 27 November 1758. She went on the stage, and appeared at Drury Lane as "Perdita," &c. She was the mistress of George IV as Prince of Wales from 1779 to 1781; he gave her a bond for £20,000 which was never paid; in 1783 a pension of £500 was obtained from him. She wrote novels, poems, and plays, was a member of the "Della Crusca" set, and edited verse for the *Morning Post*. She died poor and palsied at Englefield Green, 26 December 1800, and is buried at Old Windsor. For other portraits of her in this Collection, see Gainsborough, No. 42, Reynolds, No. 45, and the miniature XI, D, 368.

CAMILLE-JOSEPH-ÉTIENNE ROQUEPLAN

French School. Born at Malemort in the South of France, 1803; died in 1855. Pupil of Baron Gros and of Abel de Pujol. Roqueplan belonged to the Romanticists of 1830, and painted romantic subjects, genre, and landscape.

285 The Lion in Love (*Le Lion Amoureux*)

Canvas, $76 \times 58\frac{3}{4}$ ($193 \times 149\cdot3$). Inscribed to left below: *C^{lle} Roqueplan 1836*. Exhibited in the Salon of 1836; and bought by Lord Hertford at the sale of the Duchesse d'Orléans, Paris, 18–20 January 1853, No. 49, for 15,500 f. (B.A.A.). At the Roqueplan sale, 1855, what must have been a sketch for this picture, "*Le Lion Amoureux*, aquarelle et huile," was sold for 1,005 f. This was probably *The Lovesick Lion*, a varnished drawing, No. 81 in sale of Sir John Murray Scott, Christie's, 27 June 1913. A small finished sketch in oils is in the Municipal Collection of the Petit Palais at Paris. The subject is from La Fontaine's *Fables*, IV, 1.

571 A Sentimental Conversation

Panel, $15\frac{3}{4} \times 12\frac{1}{2}$ ($40 \times 31\cdot7$). Inscribed in lower left corner: *C^{lle} Roqueplan 1843*. Bethnal Green, 598, as "Page and Maiden."

583 Summer Pleasures

Canvas, $17\frac{1}{4} \times 11\frac{3}{4}$ (43.8×29.9). Inscribed to right: *C. Roqueplan 1830*. Bethnal Green, 509, as "Summer Enjoyment."

595 An Evening Landscape

Canvas, $13\frac{1}{2} \times 10\frac{3}{8}$ (34.3×26.4). Inscribed in lower left corner: *C^{te} Roqueplan 1832*. Possibly Bethnal Green, 568, "Castel Gandolfo, Papal States: Sunset."

603 The Duke of Orleans ("Philippe Égalité")

Panel, $7\frac{5}{8} \times 5\frac{3}{8}$ (19.3×13.7). Bethnal Green, 516. Small copy after a life-size full-length by Sir Joshua Reynolds, probably made however, not from the original but from the copy, on a much reduced scale, now in the Musée Condé at Chantilly. The original full-length was irreparably injured in the fire at Carlton House, and was at one time in a dilapidated condition at Hampton Court. It has recently been restored, and added to the collection at Buckingham Palace.

Louis Philippe Joseph, Duc d'Orléans (1747-93), removed from the French court by the dislike of the Queen, became, under English influences, a liberal (he was a boon-companion of the Prince of Wales, afterwards George IV). He accordingly headed the nobles who joined the *tiers-état* in the States-General at the opening of the French Revolution in 1789. He also sat in the National Assembly, and in the Convention which decreed the King's death, when he received the title of *Citizen Égalité*. In his turn, however, he was guillotined by the Terrorists. A man of immense wealth, a wit and debauchee, he had taken the popular side in politics, and his friends, if not himself, had aimed at his becoming a constitutional King. He was heir to the magnificent collection of pictures formed at the Palais Royal by the Regent Duke of Orleans. This he sold in 1792, and in the subsequent troubles it was brought to England. Part of it went to form the collections at Bridgewater House, Stafford House, and that of the Earl of Carlisle. Part was sold in 1798, and several of the pictures are in this Collection.

609 Peasants of Béarn

Canvas, 21×16 (53.3×40.7). Inscribed in lower right corner: *C^{te} Roqueplan Pau 1846*. Bethnal Green, 590. Mireur gives "Famille Béarnaise" at the Roqueplan sale, Paris, 1855 (700 f.)

612 Gathering Cherries (Rousseau with Mlle. Galley)

Panel, $25\frac{5}{8} \times 18\frac{1}{4}$ (65×46.3). Inscribed in lower left corner: *C^{te} Roqueplan 1851*. Bethnal Green, 457, as "Rousseau and Mademoiselle Galley." The incident that is the subject of the picture is related in *Les Confessions* of Jean Jacques Rousseau, Pt. i., bk. iv. (1731). He had met his acquaintances, Mlle. Galley and Mlle. Graffenried, and spent the day with them at Tonne—

Après le diner nous fîmes une économie : au lieu de prendre le café qui nous restoit du déjeuner, nous le gardâmes pour le goûter avec de la crème et des gâteaux qu'elles avoient apportés, et pour tenir notre appétit en haleine, nous allâmes dans le verger achever notre dessert avec des cerises. Je montai sur l'arbre et je leur en jetois des bouquets, dont elles me rendoient les noyaux à travers les branches. Une fois M^{lle} Galley, avançant son tablier et reculant la tête, se présentait si bien et je visai si juste, que je lui fis tomber un bouquet dans le sein : et de rire. Je me disois en moi-même : "Que mes lèvres ne sont-elles des cerises ! Comme je les leur jetteroie ainsi de bon cœur !"

At the sale of Camille Roqueplan, Paris, 8 May 1855, No. 173 was *Jean Jacques Rousseau cueillant des cerises*, described as "after Roqueplan" (B.A.A.)

652 The Watering-Place

Water-colour, $11\frac{5}{8} \times 8$ ($29\cdot5 \times 20\cdot4$). Inscribed in lower left corner: *C^{me} Roqueplan 1832*. Bethnal Green, 1874 catalogue, 694, as "The Timber Waggon." The same title is on the old mount.

662 On the Sea Shore

Water-colour, $6\frac{5}{8} \times 9\frac{7}{8}$ ($16\cdot6 \times 24\cdot9$). Signed in lower left corner: *Camille Roqueplan*. On the old mount is the title: "The Fisherman's Children."

707 The Stolen Kiss

Water-colour, $10\frac{1}{4} \times 8\frac{1}{8}$ ($26 \times 20\cdot8$). Signed in lower right corner: *Camille Roqueplan*. Bethnal Green, 669. Possibly "La Déclaration, aquarelle," at the Seymour sale, Paris, 1860, 1,300 f.

The following water-colours were at Bethnal Green, but are no longer in the Collection:—"Youth and Age," "Blue Beard," "A Page," "The Dropped Rose." Three, if not four, of these were in the sale of Sir John Murray Scott, Christie's, 27 June 1913. A bill of Mannheim for 600 f. is for a water-colour bought at the De Boissieu sale, 17 May 1870, No. 376. Mireur gives: "Les deux Anges," 600 f. Two pictures by Roqueplan appear in an account of Lord Hertford's, one purchased at the sale of Ernest Leroy, 3 March 1845, 878 f.; the other bought 15 March 1845, 3,500 f. These may have been 571 and 583. He also bought at the Davin sale, Paris, 1863 (Fontaine près Biarritz), 60×90 , for 3,930 f. (de Ricci).

SALVATORE ROSA

Neapolitan School. Born at Renella near Naples, 21 July 1615; died at Rome 15 March 1673. Developed under the influence of the Naturalistic School of the seventeenth century. He practised first at Naples, then migrated to Rome, subsequently resided for a number of years in Florence, but ultimately settled again in Rome, where he died. He was not only one of the foremost painters of his school, but also an etcher, and moreover, according to tradition, an accomplished musician and composer. He painted with great force rugged, picturesque landscapes, dens and caverns of banditti, scenes of violence and terror; but rose to a higher level when he treated from the standpoint of the pastoral poet familiar subjects from biblical history, or by his genuine Romanticism gave new life to classical themes.

**116 River Scene, with Apollo and the Sibyl**

Gallery XVII

Canvas, $67\frac{1}{4} \times 101\frac{3}{4}$ ($170\cdot8 \times 258\cdot4$). Signed on rocks to right below: *Rosa*. Bethnal Green, 269, as "Landscape, with Apollo and the Sibyl." Bought by Lord Hertford at the sale of Lord Ashburnham, 20 July 1850, for £1,785. Lord Ashburnham had

bought the picture from M. de Julienne. Sale: 1767, De Julienne, Paris, *Apollon et la Sibylle de Cumes*. Paysage. 12,012 f. (Mireur). Mentioned by Waagen, ii., 155.

ROSSI (? LATE 18TH CENTURY)

After Titian

546 Danaë and the Golden Rain

Gallery III

Canvas, 12 × 17 (30·5 × 43·2). Bethnal Green, 316, ascribed to Titian as "Sketch for a large picture (in the Museum of Naples)." Sir Claude Phillips conjectured that this might be a Bolognese copy (possibly by Francesco Albani) of Titian's great work, painted at Rome in 1545, and now in the Naples Gallery. But a letter from Lord Hertford to Mawson, with Paris postmark, 11 April 1856, refers to it as follows—

I have only a moment to thank you a thousand times for your great kindness in giving me some details of the Sibthorpe Sale. I see there is *to-morrow, Saturday*, a little picture I am sure I should like to have if it is good and sells at a reasonable price, No. 555, Rossi—Danaë, a copy from Titian. How amiable it would be if you would have the goodness to buy it for me. If it deranges you going to the sale, never mind, I will do without it.

Paris, Rue Laffitte 2,

April 23rd.

A thousand thanks for your kindness in having bought me the little copy of Titian. I am sure it is pretty, as you say so.

This was the sale of the late Colonel Sibthorpe, M.P., at Christie's, April 9–14, 1856. On April 12, No. 555, was Rossi, *Danaë, a beautiful small copy from Titian painted for Sir R. Worsley, Bart., when Minister at Naples* (Mawson, £15). The Dictionary of National Biography says that Sir R. Worsley became Resident at Venice subsequent to 1780, that he left Rome in February 1785, travelled in the East, and returned to Rome 4 April 1787; and Mr. Charles Strachey has obtained from the Foreign Office the information that he was Minister Resident in Venice from 1793 to 1797, and again from 1801 to 1805, nominally, for he died at Appledurcomb in 1805, having been for some time in England. He probably, therefore, went to Naples merely as a visitor. On the back of the canvas in chalk is "April 9/56" and "No. 5551," and on the old frame a torn label with "Sir R" [? Worsley] and writing in fragments. Also in pencil on the frame "J" or "TDR," possibly the initials of Rossi, who was probably an obscure contemporary copyist. If the copy is really of earlier date, it may be the work of one of various Rossis. There were several painters of this name in the Bolognese School. Muzio Rossi, who was born at Naples in 1626 and died there in 1651, may have been the Rossi in question.

PIERRE-ÉTIENNE-THÉODORE ROUSSEAU

French School. Born in Paris 12 April 1812; died at Barbizon 22 December 1867. Pupil of Guillon Lethière. Rousseau was one of the chief painters of the "Barbizon" School, and fought his way to fame through a thousand obstacles and difficulties. For thirteen years, from 1835, his pictures were systematically excluded from the Salon, in company with those of Delacroix, Champmartin, Huet, Marilhat, Decamps and other Romanticists. The climax of his career was attained in 1867, when at the Exposition Universelle he carried off one of the four Grand Medals of Honour. Rousseau was the brother in art and the companion of Jean-François Millet,

whom he often befriended in his hours of need. He painted mainly the Forest of Fontainebleau, with great variety in motive and treatment.

283 A Glade in the Forest of Fontainebleau Gallery XV

Canvas, $38 \times 52\frac{1}{8}$ (96.5×132.4). Signed in the lower left-hand corner: *T.H. Rousseau*. Bethnal Green, 353, as "Landscape, with Cattle Drinking." A smaller picture of the same scene, with some



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differences of composition, is the *Sortie de forêt à Fontainebleau*, No. 827 in the Louvre. Our picture is reproduced, after a lithograph by Laurens, as *Sortie de la Forêt de Fontainebleau, effet du matin*, in *Gazette des Beaux Arts*, 1913, p. 111, by M. Prosper Dorbec, who places it in the Salon of 1850-1 along with No. 827 of the Louvre. The catalogue of the Louvre and the Dictionary of Bellier de la Chavignèrie give the date as 1855. This was the year of the Exposition Universelle, and the pictures were probably at both Salons.

SIR PETER PAUL RUBENS

Flemish School. Born at Siegen in Westphalia 28 June 1577; died at Antwerp 30 May 1640. Pupil of Tobias Verhaagt or Verhaecht, of Adam van Noort, finally of Otto van Veen (Otho Venius). In 1600 Rubens went to Italy and entered the service of Vincenzo Gonzaga, Duke of Mantua, to whom he remained attached, with certain intervals, until 1608. In 1603 he was sent by Vincenzo to Spain on a mission to Philip IV, and remained there until 1604. In 1609, soon after his return to Antwerp, he was appointed Court-painter to Albert and Isabella, Regents of the Netherlands. In October of that year he married his first wife, Isabelle Brant. He visited Paris in 1620 and there received from Marie de Médicis a commission for the celebrated series of paintings illustrating incidents in her life. In 1628 Rubens was sent by Isabella, Regent of the Netherlands, on a diplomatic mission to Philip IV of Spain, and in 1629-1630 he was in England, on a similar mission to Charles I, by whom in the latter year he was knighted. In 1630 he married, as his second wife, the beautiful Hélène Fourment, niece of Isabelle Brant; and in the magnificent house and studio he built at Antwerp, was surrounded by pupils and assistants, whose share in the works of his maturity accounts in some measure for their number and dimensions. His influence was strong, also, with the whole of the contemporary Flemish School. Perhaps no painter enjoyed during his lifetime so brilliant an artistic and social position. The art of Rubens did not fully develop until his return from Italy, when he assumed, with the "Elevation of the Cross," and afterwards with the "Descent from the Cross," his commanding position among Flemish painters. The

final development of his style coincides with his second marriage, and extends to his death.

The references below, "Rooses," are to *L'Œuvre de Rubens*, by Max Rooses.

30 Isabelle Brant, first wife of Rubens Gallery XVII

Panel, $39\frac{1}{2} \times 28\frac{1}{2}$ ($100\cdot4 \times 72\cdot4$). Bethnal Green, 83, as "Helena Forman, second wife of Rubens." This is a repetition, enlarged on the left, and a little longer below, of the portrait now at The Hague, which is Smith, 380, and Supplement, 176. In a letter to Mawson from Paris, 11 Dec. 1863, Lord Hertford says :

I was in hopes that I should have had the pleasure of seeing you in Brussels something like a couple of months ago. There was a goodish portrait by Rubens that I bought. I shall be delighted to show it you some day, and I hope you will like it.

This is our picture, in the Van Parys sale, Brussels, 6 Oct. 1853, as a Portrait of Hélène Fourment, 18,200 f., to Laneuville, agent for Lord Hertford. A portrait of the same size of Hélène Fourment, the second wife, fetched in the same sale 4,200 f. This must have been a corresponding repetition of the picture at The Hague, Smith, 381, and Supplement, 177. In the preface to the catalogue of the sale our portrait and the other, called Isabelle Brant, are said to have belonged in the eighteenth century to J. B. van Parys, canon of St. Jacques at Antwerp (a descendant of one of the daughters of Rubens). It is therefore a family repetition of the original (about 1620). Van Parys left them to the Comtesse de Respani, and a grandchild sold them. Rooses, 898.



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63 The Rainbow Landscape Gallery XVI

Panel, $53\frac{1}{4} \times 92$ ($135\cdot3 \times 233\cdot6$). No. 79, Bethnal Green, Smith, 768; thus described :—

A grand landscape, exhibiting an extensive view over the flat open country in Flanders, with all the varieties which Nature shows in a cultivated state, and adorned with clusters of lofty trees and the picturesque inter-sections of roads and hedges. This scene of nature is enlivened by a party of peasants returning at evening from harvest work; beyond these are others still occupied in agricultural labours; some cattle are at a pond on the left [*i.e.*, spectator's right] towards which several ducks are hurrying. The general aspect of vegetation presents the beauty and freshness arising from recent showers, which is finely indicated by a rainbow in the heavens, the purity of the atmosphere and the transient bursts of sunshine. 4 ft. $6\frac{1}{2}$ in. by 7 ft. 9 in. Panel. This production of the pencil is of equal excellence with the preceding. [The "Château de Steen," now in the National Gallery, No. 66] to which it formed a companion in the Balbi Palace [Genoa], and was also imported [by Irving for W. Buchanan]

in 1802, and was soon after purchased by George Watson Taylor, Esq., for the sum of 1,500 guineas; at whose sale, in 1823 [Christie's, 14 June, No. 60], it was sold for 2,600 guineas [to Lord Orford]. Now [1830] in the possession of the Earl of Orford.

Bought by Mawson for Lord Hertford at the sale of the Earl of Orford, Christie's, 28 June 1856, No. 278, for 4,550 guineas. A letter from Mawson of 10 May warned Lord Hertford of the sale, and on 14 July he writes that Mr. George Jones, R.A., had seen the picture at Manchester House. Earlier in the year there had been a question of the Rubens landscapes in the Rogers Collection, "The Waggon" and "Solitude"; but Lord Hertford wrote on 31 April 1856: "I do not much like Rubens' Landscapes, and, besides, I have a good one." This is no longer in the Collection. Mentioned by Waagen, iii. 434. At the Manchester Art Treasures Exhibition, 1857, No. 21. At the Old Masters, 1872. Another original of smaller dimensions (36 × 46 in., Smith, 249), and, fine as it is, not equal to our picture, is in the Alte Pinakothek at Munich. Our picture is, no doubt, later, about 1636, and based on that at Munich. The *Château de Steen* or *Autumn* at the National Gallery is the same size as our picture, and it has been usual to connect the two with the *Summer* and *Winter* at Windsor Castle, approximately of the same size, as a series of Four Seasons. But there seems to be no authority for this, and the description *Spring* does not fit our picture. Rooses, 1203. A study for this landscape was in the sale of Comte Aglie, London, 1830 (Emmerson, £98).

71 The Crucified Saviour

Gallery XVI

Canvas, 41½ × 27 (105·5 × 68·6). Bethnal Green, 108. The measurements agree with Smith, 86, a smaller repetition of 85, which is thus described:—



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Christ expiring on the cross. The countenance of the Saviour is directed upwards, and the expression denotes Him to be uttering His dying words; the city of Jerusalem is faintly seen through the prevailing gloom. 6 ft. 11 in. by 4 ft. 1 in. Canvas. Engraved by Snyers and Bolswert. Presented by Cornelius de Winter to the Church of the Recollets. Now [1830] in the Academy at Antwerp.

The repetition (3 ft. 5½ in. by 2 ft. 3½ in., panel) was in 1830 in possession of M. Steenkruys of Antwerp, who asked £400 for it. Mireur gives: 1860, Stenhuyse [? A. J. Steenecruys, Antwerp, 14 May 1850], *Le Christ mourant sur la croix*, esquisse du tableau d'Anvers, 1,500 f. Our picture is Rooses, 293, who gives as its sale

history: Madame Wellens-Geelhand, Antwerp, 1810; Baillie, Antwerp, 1862, to Lord Hertford, 6,300 f. A *Christ en Croix*, by Rubens himself, is in the Inventory made after his death, No. 144. A *Christ mourant sur la croix, la face tournée vers le ciel*, was in the sale of Jacques de Wit, Antwerp, 1741, 500 florins, 134 × 120. Mols notes in the Jarigues Collection Brussels, a crucifixion painted on wood, 47 × 36 pouces, a skull at the base, and Jerusalem in the background; sold, Amsterdam, 14 Oct. 1772, 1700 florins.

81 The Holy Family with Elizabeth and St. John the Baptist.

Gallery XVI

Panel, $52\frac{1}{4} \times 38\frac{1}{4}$ (132·8 × 97·2). Bethnal Green, 110. Smith, 812, and Supplement, 272; thus described:—

The Holy Family. In this composition the Virgin is placed in the centre, wearing a dark scarf on her head, which casts a tender shadow over her face; the infant Saviour stands naked, all but His loins, on a pedestal, covered in part by her mantle, and is sustained by His mother with both hands, while His left hand is extended, and His attention diverted to St. John, who is seated naked on the knee of Elizabeth, his hands joined, and his countenance, expressive of fervent affection, is towards the Saviour; St. Joseph is behind the Virgin, with his left-hand placed on the base of a



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column, observing with emotion the interesting scene. This superb production is entitled to the highest commendations for the excellence of its composition, the beauty of its colour, the finishing, and the admirable sentiment which pervades the subject; but that which claims the warmest admiration is the naked St. John, than which nothing in art can be more beautiful for colour, sweetness and expression. The Virgin is distinguished by elevation of character, and a luminous effect over the countenance, similar to that which is so much admired in the *Chapeau de Paille*; the infant Saviour, however, is by no means equal to the rest of the picture, and it is here very evident that the artist laboured under the trammels of painting a portrait, probably that of the son of the party for whom the picture was made. 4 ft. 2 in. by 3 ft. 1 in. Panel.

The picture formerly adorned the Imperial Gallery at Vienna, and is inserted in the catalogue of that collection in 1784, p. 122, from whence it was removed by order of the Emperor Joseph II, and presented to the Chevalier Burtin at Brussels, as an acknowledgment for some services which he had rendered that monarch. During the late war this picture was obtained of the Chevalier for the sum of £3,000 by Mr. de la Hante, who imported it to England, where it met with the same cold reception that

many other fine works have occasionally experienced; and, instead of recompensing the spirited purchaser with a fair profit, it remained some time on his hands, and he ultimately sold it to an importer, through whom he lost all the money. It afterwards became the property of Mr. Huybens, a picture dealer, at whose failure, in 1823, it again passed into the hands of Mr. de la Hante, through Mr. H. Philips, for the sum of £1,500 (a sum greatly below its value) and was immediately sold to M. Lapeyrière; and in his collection it was for the last time sold, in 1825, at Paris, for 64,000 f. (£2,560). Now [1830] in the collection of Mr. Boursault. [Supplement, 272, continues the history:] This superb picture was purchased, together with a collection of excellent works of art, by Mr. Arteria of M. Boursault at Paris, 1838, for 490,000 f.; of which 64,000 f., or £2,560, was the estimated value of the above picture. Now [1842] in the collection of Edmund Higginson, Esq., of Saltmarsh Castle. Engraved by Tassaert, and very indifferently by F. de Roy, when in the collection of Duc Charles de Lorraine.

Rooses, 233. Mols, MS., 5734, p. 467, says that the picture was painted for the oratory of the Archduke Albert, co-Regent of the Netherlands, and belonged in 1770 to Duke Charles of Lorraine, before passing to the Imperial Gallery, Vienna, where it was in 1784. At the sale of E. Higginson, of Saltmarsh Castle, 6 June 1846, No. 231, it was bought by Lord Hertford for £3,000. It was No. 22 at the Manchester Art Treasures Exhibition, 1857. A small octagonal copy, by David Teniers the Younger, in a cooler tonality, is at Apsley House. At the Annemary Memorial Gallery, founded by General Rush Hawkins, Providence, R.I., is another version, which Mr. Collins Baker is inclined to think genuine, and later. There are variations; St. Joseph does not stretch his arm across at the back, the necklace of the Infant has been painted out, and the drawing of the cheek corrected; St. Elizabeth's hand is covered by the fur, and the Virgin has not the loose wisp of hair across her cheek; the drawing of Joseph's head and the Virgin's neck has been improved.

93 Christ's Charge to St. Peter

Gallery XVI

Panel, $55 \times 44\frac{1}{4}$ ($139\cdot7 \times 112\cdot4$). Bethnal Green, 114, "Christ's Charge to Peter. *From the gallery of the King of Holland.*" Smith, 145; thus described:—

Christ's charge to Peter. The Saviour, in the presence of three of His disciples, is represented delivering the keys to St. Peter, to whom he appears to be addressing the charge, "Feed my sheep," in allusion to which are introduced two of these animals (the heads only are seen) near the Saviour. The figures are what is termed half-lengths of the size of life. 4 ft. 7 in. by 3 ft. [*sic*]. Panel. Engraved by Kraaft, Van Eisen, and Winstanley. The last engraved his print from a picture, then in possession of the Earl of Derby, at Knowsley.

The above picture was painted to adorn the chapel of the tomb of M. d'Amant,* a Viscount and Chancellor of Brabant, and merits the highest commendation for the dignity which characterises the figures, and the divine expression of the Saviour. The drawing of the figures and the casting of the draperies are models of excellence. It is painted in a smooth and highly finished manner. Several writers concur in expressing regret that this fine work of art has been robbed of its pristine beauty by injudicious cleaning. It was probably owing to this that Sir Joshua Reynolds speaks slightly of it in his "Tour through Flanders." It was imported to England some years back, by an eminent dealer, and passed through several hands, at the price of £3,500; the last possessor, Mr. Champion, is said to have paid the liberal sum of £5,000 for it; and after remaining on sale for many months it was ultimately disposed of by Mr. Pinny in 1824 for 2,500 guineas,

* Nicolas Damant should rather be described as "burggrave" of Brussels: vice-comes in this case does not mean viscount by patent. He bought the burggravate in 1606.

and was bought by an agent for the present possessor [1830], the Prince of Orange [afterwards King of Holland].

Our picture was painted about 1616, for Nicolas Damant, and by him placed on an altar in the chapel of the Holy Sacrament of the Collegiate Church of St. Gudule, in Brussels. Beneath was an elaborate dedication whose hope of an "eternal memorial" may be quoted as an irony of time, and at least revived here—

Christo Liberatori S. Et aeternae Memoriae Nobiliss. Conjug. Nicolai Damant, Equitis aurati, Vice-Com. Bruxell. Ottenies, Bauwel, et Olmen Toparchae. Quem Flandrica primum Curia Praesidem suum habuit, dein Brabantica Cancellarium, Hispania apud potentiss. regem Philippum II Summum Belgarum Rebus Praefectum, et pace Belgica iterum Sereniss. Principibus Alberto et Isabellae a Consilio Status; et Barbarae Brant feminae incomparab. quae, dum ad remota terrarum Maritum comitatur ante reditionem ejus terras reliquit. Obiit iste anno 1616, 27 julii. Illa Madriti



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1591 postrid. Non. Sextil. Abi viator et morte ipsa nihil aequius iniquius esse cogita.

Rooes, 351. According to the historians of Brussels Rubens was paid 4,000 florins, more probably 400. Mols, Waagen and others are enthusiastic about this picture. Reynolds, in his *Journey to Flanders and Holland*, says—

The characters heavy, without grace or dignity; the handling on a close examination appears tame even to the suspicion of its being a copy; the colouring is remarkably fresh. The name of Rubens would not stand high in the world, if he had never produced other pictures than such as this.

The truth is that the three-quarter length groups of figures by Rubens are not among his happy compositions. In this he has used for the Christ and three Apostles the same models as for the *Incredulity of St. Thomas* in the Antwerp Museum of 1613 (Rooes). The picture is entirely from the hand of Rubens.

Mireur gives: 1771, Gerret Braamcamp, *Le Sauveur donnant les clefs à Saint Pierre*. Bois (71 × 63 pouces); 8,400 f. This may have been our picture, if the measurements included the frame. At the sale of the collection of William II, King of Holland, The Hague, 12 August 1850, the picture, No. 63, 136 × 117, was bought by Mawson for Lord Hertford at 18,000 florins. The title was *Le Christ donnant les clefs à St. Pierre; St. Paul, St. Jean, St. Jacques*. On the back is the royal seal.

Sketches by Rubens

520 The Defeat and Death of Maxentius

Gallery XXII

Panel, $14\frac{1}{2} \times 25$ ($36\cdot8 \times 63\cdot5$). Bethnal Green, 220, "Cavalry Fight at a Broken Bridge." Smith, 737, thus described :—



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The Death of Maxentius. The Emperor, while endeavouring to escape over the bridge Melvius, is precipitated through a broken part of the bridge which he had destined as a grave for his enemies, and is falling headlong into the Tiber, crushed by the accumulation of his own men and horses; two other of the soldiers, one riding a dark horse, the other a white one, are on the brink of the chasm, and behind them are two more who, in wheeling their steeds round to avoid the danger, are encountered by the enemy; the shock of battle on the bridge has thrown a number of combatants into the river; two of them are seen suspended at the side of the bridge. This is a most enviable example of the master, possessing in a small compass the same admirable spirit and energy which animate his largest productions. $15\frac{1}{2}$ in. by 25 in. Panel. Engraved by Hubert, Tardieu and Anonymous (Drevet exc.). Valued in the Orleans collection in 1798 at 200 guineas; bought [for 5,300 f., Mireur] by Sir Philip Stephens, in whose sale in 1810, it was knocked down at 430 guineas. Collection of Lord Ranelagh (by Mr. Christie) 1822, 130 guineas (bought in); same collection, 1829, 165 guineas; exhibited in the British Gallery, 1818; now [1830] in the possession of William [read Samuel] Rogers, Esq.

Bought by Mawson for Lord Hertford at the sale of Samuel Rogers, May 1856, No. 728 (the number, in chalk, is still on the back) as "one of the twelve sketches from the Orleans Gallery designed by Rubens for the tapestry manufacture at Mortlake" (£273). Lord Hertford, writing to Mawson from Paris, 30 April 1856, says: "The Rubens battle, No. 728, we might fight for." These twelve studies for a series of the *History of Constantine* are described, Smith, 733-744. The subjects are—

1. The Marriage of Constantine with Fausta, daughter of the Emperor Maximian. 2. The Miraculous Cross. 3. The Labarum. 4. The Battle between Constantine and Maxentius. 5. Our picture, described above. 6. Victory placing chaplet on the head of Constantine. 7. Constantine's triumphant entry into Rome. 8. Constantine restoring liberty to the Roman Senator. 9. Constantine investing his son Crispus with the command of the Fleet. 10. Constantine approving of the Draught for the Plan of the City of Constantinople. 11. Constantine worshipping the Cross. 12. The Baptism of Constantine.

Mentioned by Waagen, Supplement, p. 86. The studies were executed by Rubens for cartoons carried out by his pupils Justice van Egmont, Wildens, Snyders, Lucas van Uden and Theodor van Thulden. The commission was from Louis XIII for a set of tapestries, two complete sets of which, from different factories, are still in the Garde Meuble at Paris. On the back of our study is impressed MW (in monogram) and 4; separately the number 8 is burned into the wood, and a fragment of a printed label (doubtless from a sale catalogue) runs:

Rubens, 97. The Battle of Maxentius. Armed horsemen engaged on a Bridge, which appears just broken down, and falling with hideous crash into

the River below; two Figures are seen pendent from the Bridge, one of them desperately wounded and exhausted, as if dropping, unable to retain his hold. A very grand and spirited."

There is also, in blue paint, or ink, the number "5180," and two seals. One is that of Henri or of Adrien de Valois, in succession historiographers to the French Court in the XVII century. The elder brother was probably a correspondent of Rubens. Rooses, 722, who notes at the Fraula sale, Brussels, 1738, Nos. 170, 171, *Une bataille pleine de figures*, esquisse par P. P. Rubens, 1 pied 2 pouces par 4 pieds $2\frac{1}{2}$ pouces. *Une autre bataille près d'un temple et un pont plein de figures*, esquisse, 1 pied $2\frac{1}{2}$ pouces par 1 pied $7\frac{1}{2}$ pouces, 95 florins. Constantine in 312 A.D. defeated the army of Maxentius at Saxa Rubra near Rome. Maxentius, with his fugitive army, attempted to escape into the city by the Milvian Bridge, but the crowds forced him into the river, where he was drowned, and Constantine became master of Rome. The sexcentenary of the victory was celebrated at the Vatican in 1913.

519 The Adoration of the Magi (for Antwerp) Gallery XXII

Panel, $24\frac{7}{8} \times 18\frac{5}{8}$ (63.1×47.3). Bethnal Green, 149, with note: "This is a sketch for the larger picture at Antwerp." The great picture was commissioned in 1624 for the high altar of the Abbaye St. Michel at Antwerp (14 ft. 6 in. by 11 ft.), and paid for



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23 December 1624 and 29 August 1626. It is now in the Picture Gallery of that city. It was carried off by the Commissioners of the French Republic in 1794, but restored in 1815. Our sketch was in the Schönborn of Pommersfelden Collection and sale (No. 207), as is shown by a label on the back, which describes it, and mentions that it was No. 575 in the 1857 catalogue. It fetched 9,600 f. (B.A.A.) There are numerous variations from the sketch in the finished picture. The Mage who faces the spectator becomes a negro. The model for this splendid figure was Nicolas Respani or Respeigne, an Antwerp merchant who left to his wife in 1647 his portrait, "in Turkish costume, painted by Rubens." It is now in the gallery at Cassel. Rooses, 174¹.

521 The Adoration of the Magi (for Louvain) Gallery XXII

Panel, $19\frac{1}{4} \times 13\frac{7}{8}$ (49×35.3). Bethnal Green, 160, "The Adoration of the Wise Men: a Sketch." Smith, 157, as "an original sketch for 156, the picture (10 ft. 9 in. by 8 ft. 1 in.) painted [in 1632] for the [altar of the] Church of the White Sisters at Louvain; sold at the suppression of the convents; afterwards in the collections of M. Horion and Lord Lansdowne, and [1830] in the collection of Earl Grosvenor." The picture is still in the collection of the Duke of Westminster. The sketch ($19\frac{1}{2}$ in. by 14, panel) was in 1830 "in the collection of M. van Sassegheem" (Smith, 157). Van Saceghem of Ghent sold it, Brussels, June 1851, for 3,000 f. (Mireur. Dimensions, 50×36 c.). Was this also Smith, 694, "The Nativity and Adoration of the Magi, a sketch for a large picture, 18 in. by 14, panel; collection of M. Le Brun, 1791, 800 f.?" A larger picture, "L'Adoration des Rois" (2 metres 43×3 metres 80) was in the Lebrun sale 1791 (9,500 f.) according to Mireur. Descamps, *Voyage*, p. 104. Rooses, 176, who says that the sketch had been in the collection of François de Bouchant, Ghent, 14 June 1784. Engraved by P. Spruyt. Our sketch is Rooses, 759 bis. Mr. Spielmann says, p. 94: "If I mistake not . . . the picture which, at the Bartels' sale in 1794, was disposed of for £312."

522 The Triumphal Entry of Henri IV into Paris XXII

Panel, $8 \times 3\frac{3}{4}$ (20.3×9.5). On the back is written in ink, in a Flemish hand: *Entrée Triomphale d'Henry IV dans Paris. Esquisse de Rubens*. Bethnal Green, 133, "Triumph of Henri IV of France; on panel. This is a sketch for the picture in the Louvre." The picture is in the Uffizi at Florence, No. 147. Smith, 519, "The Triumphal Procession of Henry IV, after the Battle of Ivry.



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12 ft. 7 in. by 24 ft., a companion to 'Battle of Ivry.'" A study for this, larger than ours, is Smith, 809, and Supplement, Addenda, 419, "After the Battle of Ypres"; in the upper part of the panel are studies of detached groups, 19 in. by $25\frac{1}{2}$ in.; collection of M. Schamps; of G. Watson Taylor, 1823 (51 guineas); exhibited, British Gallery, 1821; in 1830 in the collection of Lord Wharncliffe; purchased of Lord Wharncliffe by Messrs. Smith, 1841; sold to the Rt. Hon. Henry T. Labouchere." Rooses mentions this sketch, bistre on grey ground, in the Robinson Collection; "M. Schamps" is Schamp d'Aveschout, at Ghent. In the collection of the Earl of Darnley at Cobham is a third sketch, in grisaille with a little colour, on canvas, 57.5×82.5 . Mariette, in notes on Walpole, says that "M. Coypel, premier peintre du Roy, avait une esquisse de Rubens qui représentait la triomphe de Henri IV. Mme. la Dauphine la fit acheter à sa vente, en 1753, pour en faire présent au roi de Pologne, son père. Elle est à présent dans la galerie de Dresde." It is not there now. Our sketch was bought by Lord Hertford at the sale of Baron van Brienon van de Grootte Lindt, Paris, 8 May 1865, for 20,650 f. On the back is the Baron's seal.

523 The Birth of Henri IV

Gallery XXII

Panel, $8\frac{1}{16} \times 3\frac{5}{8}$ (20.5×9.2). Bethnal Green, 178, "Allegoric Sketch for a larger Painting." This and No. 524 were bought by Lord Hertford at the R. Sullivan sale, 1859, for £86. These are the two "companion" sketches, Smith, 674 and 675, "A Pair of Allegorical Subjects," of which 674 is thus described: "One represents the city of Paris [*sic*] under the figure of a female, holding Louis XIII, when an infant, in her arms; to whom Mars is presenting a sword and armour, and Cupid (flying above) bears him a buckler. 9 in. by $4\frac{1}{4}$. Panel. Engraved by Martinasi. Collection of M. Van Schorel, Antwerp, 1774. Now [1830] in the collection of the Hon. General Phipps [whose collection was sold in 1859]."



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Roose, 755, who adds the sale; Dormer, Antwerp, 1777. The city is not Paris, but Pau. The little genius above is Sagittarius, for the month of December.

524 The Marriage of Henri IV and Marie de Médecis

Panel, $9 \times 4\frac{1}{2}$ (23×11.5). Bethnal Green, 174, "Henri Quatre and Marie de Médecis. This and the companion picture, No. 178, are sketches for groups in the Henri IV series in the Louvre, Paris" [*sic*]. Smith, 675:—

The companion, Henry IV, with an olive branch in his hand, conducting his Queen under the auspices of Hymen, who is flying over their heads. These are free sketches.

See under No. 525. Roose, 762. This sketch is last heard of in General Phipps' Collection. A grisaille of the subject is in the Stafford House Collection. Rubens began the series in 1628, and in 1630 returned to it; he was troubled by a change in the measurements. There were to be twenty-one pictures, as in the Marie de Médecis set, a "Galerie de Henri IV." We have the sketches for the first and last. There were six pieces in the Inventory of Rubens connected with this project.

JACOB ISAACKSZ VAN RUISDAEL

Dutch School. Born at Haarlem in 1628 or 1629; buried there 14 March 1682. Probably developed under the example of Cornelis Vroom, and that of his uncle Salomon van Ruysdael, but strongly influenced also by Allart van Everdingen. He practised first at Haarlem, but removed in 1657 to Amsterdam, where he remained until 1681. He was but little appreciated in his own day; he was finally reduced to extreme poverty, and died in an almshouse. His finest works are transcripts from the scenery of his native country, and of some parts of Germany—forest prospects, castles or homesteads nestling in woods, sea and sea-coast scenes. His most popular pieces, however, are the waterfalls of a Norwegian character, though these are clearly adapted from the similar paintings of Everdingen. There is no reason to believe that Ruisdael ever visited Norway. In his sad and solemn treatment of nature, from a poetic and yet a homely and realistic standpoint, he is one of the precursors of the most expressive modern landscape.

50 Rocky Landscape

Gallery XVI

Canvas, $40\frac{1}{4} \times 49$ ($102\cdot3 \times 124\cdot5$). Signed on extreme left: *JVRuisdael* (*JVR* in monogram). Possibly 72 or 198 at Bethnal Green, both entitled "Landscape." De Groot, 230*a*. On the back is the date, May 11/61. This identifies our picture with another entered in the De Groot catalogue as 721*a*, "Landscape with a River and Waterfall," at the C. Scarisbrick sale, London, 11 May, 1861, 242, "Ruisdael. A Noble Landscape with a stream falling in two rills between rugged rocks; picturesque cottages among trees above broken ground and a lofty hill on the left [*i.e.*, spectator's right]; the stem of a silver birch is lying across the clear still water in the foreground. A beautiful pearly sky completes this superb *chef d'œuvre*." Bought by N. Birch for Lord Hertford; £1,312 10*s*.

56 Landscape with Waterfall

Gallery XVI

Canvas, $40\frac{1}{4} \times 55\frac{3}{4}$ ($102\cdot3 \times 141\cdot7$). Signed on a rock in right foreground: *JVRuisdael* (*JVR* in monogram), Bethnal Green. 80. Smith, 216, and Supplement 5, thus described:—

A Waterfall. This capital and very excellent picture represents an open, hilly country, with a river gliding smoothly along the middle and left [*i.e.*,



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spectator's right] of the scene, and, approaching the front and centre of the view, is precipitated in three divisions between rocks and falls in foaming volumes on the foreground; and thence rushes in gurgling eddies among fragments of rocks to the right [left] of the picture, where it is bounded by a high hill of a broken and picturesque form, surmounted by a lone house and a pile of hewn timber; two men stand in conversation near the latter, and a third appears to be engaged measuring a log of wood. A line of bushy trees

extends receding along the declivity of the hill to the centre of the view, where they blend with other trees, concealing a hamlet, indicated by the spire of a church; the summit of a tower may also be perceived beyond the tree on the acclivity of a hill. The left [right] of the foreground is composed of a jutting rock, a few stunted shrubs, and two stacks of hewn timber. A few streaks of lurid light in the horizon denote the evening of a showery day, and masses of cloud still roll over the hemisphere, rendering, by their sombre hues, the foaming element more vividly brilliant. This picture, in addition to the admirable freedom and bland style of execution, has the advantage of being unusually clear in tone. See No. 216 of Vol. VI., and for size, read 3 ft. 4 $\frac{1}{4}$ in. by 4 ft. 8 in. Canvas. Collection of Baron [Vivant] Denon [Paris, 1 May], 1826 [No. 114], 18,700 f. (£748). Bought by Messrs. Smith of the family of the late Baron Denon, at Paris, 1841. Now [1842] in the collection of William Hornby, Esq., of The Hook, near Southampton [bought from Smith for £650]. A picture very similar in subject and size was sold in the collection of M. Marin, in 1790, for £38.

Bought by Mawson for Lord Hertford, 18 June 1850, from Messrs. Phillips, in London (£602 3s.). De Groot, 251. Smith's second picture was, in a later sale in Paris, 1802, sold for 4,010 f. He describes it as a "View in Norway," under No. 61. A copy of our picture with an obviously forged signature, which may possibly be the above, was sold at Christie's, 28 January 1905, No. 106 (Preyer). The pedigree of our picture was attached to the notice in the catalogue, with the addition:—"Purchased from M. Ceverson, at Amsterdam, by Baron Denon, 1811." The picture was from a private collection at The Hague, from the collection of Mr. Kolisch, banker, at Cairo. An action was brought against the vendor, and was settled out of court on 20 November 1911, the picture being taken back and the price refunded. Our picture was exhibited at the Art Treasures Exhibition, Manchester, 1857, No. 41, "A Waterfall." Mentioned by Waagen, ii., 160.

148 Landscape with a Blasted Tree

Gallery XIV

Figures by Adriaen van de Velde

Canvas, 11 $\frac{3}{4}$ × 10 (29·8 × 25·5). Signed in lower left corner: *J V Ruysdael* (*JVR* combined). Bethnal Green, 148, as "Wild Duck Shooting." The duck-shooting is in the foreground, in the distance is a stag-hunt. The figures are said to be by Adriaen Van de Velde. This may be Smith, Supplement, No. 11, though he states that it is on panel—

The Sportsman. A sequestered wood scene, with a sedgy pond in front, in which are some wild ducks, and at a little distance is a sportsman firing at them; considerably beyond the latter is seen a huntsman pursuing a stag. 12 in. by 10 in. Panel. In the collection of Mons. Martini, Paris [1842].

De Groot, 559, who gives particulars of the sale: Martini, Paris, March 23, 1844, No. 17. De Groot gives our picture separately under 620a.

156 Landscape with a Village

Gallery XIV

Canvas, 28 $\frac{1}{4}$ × 35 $\frac{1}{8}$ (71·7 × 89·2). Signed to right: *J V Ruysdael* (*JVR* combined). Possibly 72, "Landscape," or 198, "Landscape," at Bethnal Green. De Groot, No. 813. "The unpretentious figures are by Ruysdael himself."

197 Landscape with a Farm

Gallery XIV

Figures and Cattle by Adriaen van de Velde

Canvas, 17 $\frac{3}{4}$ × 22 $\frac{1}{8}$ (45·1 × 56·2). Signed to right below: *R*, in a form not apparently on record elsewhere; the down stroke of the *R* forms a double loop below before returning to complete the letter;

possibly it is a variation of the usual *JVR*. Either 72 or 198 at Bethnal Green, described as "Landscape." Smith, 115, thus described:—

A Richly-Wooded Landscape, traversed in its whole extent by a stream, on the farther side of which stands a red-tiled house embowered in trees with a rustic bridge at its side, abutting against a high bank, towards which a herdsman is driving a cow and three sheep; a boat lies by the side of a bank, beyond the house. In the foreground and middle are two old stunted pollards. The figures and cattle are by Adrian Van der Velde. Etched in aqua-fortis, in the Le Brun collection. 1 ft. 5 in. \times 1 ft. 9 in. Canvas. This picture was formerly in the collection at the Hermitage, and was presented to — by the Emperor Paul I. Collection of M. Villers [30 March] 1812, 1,405 f. (£56); imported by the writer, 1822, 3,300 f. (£132). Now [1835] in a private collection at Louvain.

Bought by Lord Hertford at the sale of D. van den Schrieck, of Louvain, Brussels, 8 April 1861, No. 95, for 19,000 f. De Groot, 662.

247 Sunset in a Wood

Gallery XVII

Canvas, $35\frac{1}{4} \times 30$ ($89\cdot5 \times 76\cdot2$). Signed on rock to left: *J V Ruisdael* (*JVR* combined). De Groot, 1,033, who gives as an alternative title, "Moonrise in a Wood." The sheep and figure of the shepherd seem to be by Ruisdael himself. At the Wells of Redleaf sale, 1848, No. 20, was "Ruisdael. An upright landscape with figures on a road lined by an avenue of trees" (£15 15s., Norton).

SIMON SAINT-JEAN

French School. Born at Lyons in 1808; died in 1860. Pupil of Révoil. Confined himself to flower and fruit painting.

569 Flowers and Fruit

Gallery X

Canvas, $32\frac{7}{8} \times 25\frac{7}{8}$ ($83\cdot5 \times 65\cdot7$). Signed in lower right corner: *St. Jean*.

601 Flowers and Fruit

Gallery X

Canvas, $17 \times 20\frac{3}{4}$ ($43\cdot2 \times 52\cdot7$). Inscribed in lower left corner: *Saint Jean 1853*.

760 Flowers and Grapes

Gallery X

Canvas, $48\frac{3}{8} \times 40$ ($122\cdot9 \times 101\cdot6$). Inscribed in lower right corner: *St. Jean 1846*.

761 Flowers and Grapes

Gallery X

Canvas, $48\frac{1}{2} \times 39$ ($123\cdot2 \times 99$). Inscribed on the right by the figs: *St. Jean 1844*. Waagen, Supplement, p. 86, mentions these last two pictures as being in the collection of Lord Hertford in 1857:—

1. A large flower piece, chiefly composed of poppies and roses. Signed, and dated 1846. 2. The companion picture, a fruit piece in a dish. These both belong to the most successful works of this painter, who stands first in rank in the modern French school in this walk of art.

No. 360 at Bethnal Green is "Flowers and Fruit"; three pictures, Nos. 378, 383 and 409, are entitled "Fruit and Flowers." These are no doubt our four pictures. A fifth is "Flowers," No. 405, no longer in the Collection. A picture by St. Jean, "Fruits," appears in an account of Lord Hertford's, 15 March 1845, 6,000 f.

JAMES SANT R.A.

British School. Born at Croydon, 23 April 1820; died 12 July 1916. Pupil of John Varley and Sir Augustus Calcott, R.A.; A.R.A. 1861, R.A. 1870; in January 1871 appointed Principal

Painter in Ordinary to Queen Victoria. He painted for the late Countess Waldegrave twenty-two portraits of the Strawberry Hill circle. In his ninety-seventh year he was still painting, and exhibited a remarkable portrait of himself.

602 A Lady with Flowers (Miss Julia Sant)

(Formerly "Portrait Study of a Young Lady")

Canvas, oval, $29\frac{1}{4} \times 24$ (74.3×61). Bethnal Green, 34, as "Portrait of a Lady." Mr. Sant stated that this picture was painted from his sister, Miss Julia Sant, afterwards wife of Mr. William Cockburn, of the War Office, at the age of 16 or 18. On seeing it again, at the age of 93, after the lapse of over half a century, he pronounced it the "strongest picture he had ever painted." He did not recollect whether it was exhibited or into whose hands it passed; but it was possibly the picture in a sale at Christie's in 1855, *The Flower Girl* (£123 18s., King).

ANDREA D'AGNOLO DI FRANCESCO CALLED ANDREA DEL SARTO

Florentine School. Thus named from the occupation of his father, who was a tailor. Born at Florence, 16 July 1486; died there 22 January 1531. Pupil of an obscure painter, Gian Barile, then of Piero di Cosimo; developed under the influence of Fra Bartolommeo, Leonardo da Vinci and Michelangelo. He practised chiefly in Florence, but was during a portion of 1518 and 1519 in France in the service of Francis I. The king received him with honour, and entrusted to him a sum of money to purchase works of art. Andrea having been led—it is believed through the extravagance of his wife, Lucrezia del Fede—to squander this sum, never dared to return to France. In general technical accomplishment, in faultless harmony of composition, in a rare combination of the colourist's gifts with those of the draughtsman and monumental designer, Andrea del Sarto excelled. Unfortunately beneath the grandeur and the technical perfection of his work there is often but little inspiration or true creative power. He was called, from the excellence of his frescoes at the Santissima Annunziata in Florence, "Andrea senza Errori." His greatest works are still to be found in Florence.

9 The Virgin and Child, with St. John the Baptist and two Angels (La Vierge de Pade) Gallery XVI

Panel, 42×32 (106.6×81.3). Signed in the upper left-hand corner: ANDREA DEL SARTO FLORENTINO FACIEBAT—with the monogram of the painter, two "A's" interlaced. This signature is identical in form with that of Del Sarto's "Holy Family, No. 181 in the Louvre. The famous "Charity," painted for Francis the First, and now in the same gallery, is signed: "Andreas Sartus Florentinus me pinxit MDXVIII." Bethnal Green, 255, as "The Virgin and Infant Saviour with Children. *From the Collection of the King of Holland.*" Bought by Mawson for Lord Hertford against keen competition at the sale of William II of Holland, 1850, No. 181, for 30,350 florins; thus described: "La Vierge de Pade: on y voit Saint Antoine de Padoue et un ange qui joue du violon. Bois (107×82). The seal of the King is on the back of the picture. The figure of St. Anthony of Padua with the music-making angel is shown as a vision in the sky. At the Manchester Art Treasures Exhibition, 1857, No. 26. This painting, the finest example of the master in England, is among his happiest inspirations. Its popularity is proved by the existence of an unusual number of repetitions and

copies. Of these, there are two, Nos. 384 and 390, in the Prado Gallery at Madrid. Copies are also to be found in the Alte Pinakothek at Munich and in the collection at Longford Castle.



9

Another is in the possession of Lt.-Col. H. M. L. Hutchison at Exeter. A sheet of drawings by Andrea del Sarto, upon which are two studies for the "St. John" in this picture, is in the Print Room of the British Museum. Crowe and Cavalcaselle, *History of Painting in Italy*, iii. 584, class this picture among those whose history is obscure. They identify the Saint as St. Francis, and say: "This is one of Andrea del Sarto's good productions, slightly injured by cleaning and retouching, *e.g.*, in the left wrist of the Virgin and the shadows of her profile." They attribute the Madrid copy and possibly that at Longford to Puligo. Mr. Spielmann, p. 86, confuses this picture with the Aldobrandini-Champernowne-Holwell Carr *Holy Family*, now in the National Gallery, and with that of 1528 in the Berlin Museum.

GIOVANNI BATTISTA SALVI (SASSOFERRATO)

Bolognese School. Born 11 July 1605 at Sassoferrato, and called after his birthplace; died in Rome 8 April 1685. Pupil of his father, Tarquinio Salvi, but developed under the influence of the Carracci School and their followers. In the oversweetness of his style and the finish of his draughtsmanship, though not in his types or his technique generally, Sassoferrato bears some resemblance to his contemporary Carlo Dolci.

126 The Virgin and Child

Canvas, oval, $18\frac{3}{8} \times 17$ (46.7×43.2). Bought by Lord Hertford at the Montcalm sale, Christie's, May 4, 1849, for £215. Bethnal Green, 259 or 289. A very familiar type, repeated many times by the artist and his assistants. There is a version, landscape shape, in the Brera at Milan; the Virgin and Child are surrounded by cherubs; the Virgin and Child are repeated in a copy in the Imperial Gallery at Vienna.

565 The Virgin and Child

Canvas, $33\frac{1}{8} \times 28\frac{1}{4}$ (84.3×71.8). Bethnal Green, 289 or 259. Repetition on a larger scale of No. 126, and less certainly from the painter's own hand.

646 The Mystic Marriage of St. Catherine Entrance Hall
Canvas, 90 × 53 (228·6 × 134·6). Bethnal Green, 260. Bought by Mawson for Lord Hertford at the Earl of Orford's sale, Christie's, June 28, 1856, for £1,076 5s.; thus described: No. 279, "The Marriage of St. Catherine, red and yellow dress; the infant in the arms of the Virgin seated on cloud; two angels, &c. A grand *chef d'œuvre* of the very highest importance, the figures being of life-size and whole length, so rarely seen in the works of this elegant master." Waagen, Supplement, p. 80: "In composition, beauty of heads, warmth of colour, and equality of careful rendering, this is one of the most admirable pictures of the master."

GODFRIED SCHALCKEN

Dutch School. Born at Made, near Geertruidenburg, in 1643. Died on the 16th November 1706, at The Hague. Pupil first of Samuel van Hoogstraten, then of Gerard Dou. Schalcken practised chiefly at Dort, but was employed for some time in England by King William III, and at Düsseldorf by the Elector Johann Wilhelm. His famous candlelight pieces are borrowed from those of his master Gerard Dou, by whose art, indeed, that of Schalcken is entirely shaped and dominated. The pupil's colour is occasionally hot and disagreeable, and his laborious finish is not often redeemed, like that of Dou, by the luminous breadth and authority of the rendering.

[**168 A Girl Watering Plants**]

See under GERARD DOU

171 A Girl threading a Needle by Candlelight Gallery XIV
Panel, 7½ × 6 (19 × 15·2). Signed in lower left corner: *G. Schalcken*. Bethnal Green, 147, as "Needlework by Candlelight." Smith, 28, thus described:—



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A young woman seen in a profile view, seated at a table, upon which she leans, while threading a needle by candlelight. An admirable example of the master. Engraved by Letellier, in the Poullain Gallery, No. 93. 7 in. × 5½ in. Panel. Collection of the Prince de Conti, 1777; sold with a picture by F. Mieris, representing a woman feeding a parrot, 2,301 f. (£92); of M. de Poullain 1780, (singly), 5,000 f. (£200); of M. Montalieu, 1802, 4,801 f. (£192); Anonymous [4 July], 1807 (Mr. Christie), [No. 88] 135 guineas. Now (1833) in the collection of the [third] Marquis of Hertford.

The 1807 sale was that of Lord Yarmouth, afterwards third Marquis of Hertford, who bought the picture in. De Groot, 195. Previous sales: Hendrik van der Vugt, Amsterdam, 27 April 1745 (Hoet, ii. 158), No. 25 (126 florins, Quinkhard); J. van der Marck

Amsterdam, 25 August 1773, No. 294 (785 florins, Fouquet); Prince de Conti, Paris, 8 April 1777, 2,301 f., with an F. van Mieris [Mireur gives 1,150 f. for the Schalcken]; Poullain, Paris, 15 March 1780 (5,000 f., Le Bas du Courmont; see Ch. Blanc, ii. 12)--Montaleau, Paris, 1802 (4,801 f.).

ARY SCHEFFER

French School. Born at Dordrecht in Holland, 10 February 1795, his father being a German and his mother of Dutch origin; died in 1885. Pupil of his father in Holland, then of Guérin in Paris. Scheffer, like Géricault, rebelled against the teachings of this master, who represented the principles of the School of David. He became one of the most ardent Romanticists of his day, and as such achieved a reputation which the verdict of subsequent generations has not ratified. A certain element of Teutonic mysticism and sentimentality, attributable to his origin, gave a peculiar colour to his art. He began his career with scenes of a pathetic realism, but in his maturity turned his attention chiefly to the works of the great poets worshipped by the Romanticists, more particularly Dante, Goethe, Schiller and Byron. In his last period he devoted himself chiefly to sacred art.

284 Margaret at the Fountain (Marguerite à la Fontaine)

Canvas, $63\frac{1}{2} \times 39\frac{1}{2}$ (161·3 × 100·4). Inscribed in lower right corner: *Ary Scheffer 1858*. The picture was at the Manchester



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Art Treasures Exhibition in 1857, but was completed in Paris the following year (Mrs. Grote, *Memoirs of the Life of Ary Scheffer*, 1860). Bethnal Green, 367. Etched by Le Rat; exhibited, Boulevard des Italiens, 1859. Bought by Sir Richard Wallace at the Isaac Péreire sale, Paris, 6-9 March 1872, No. 48, for 56,000 f.

298 Portrait of a Child

With Eugène Isabey

Canvas, $15 \times 10\frac{3}{4}$ (38 × 27·3). Inscribed, to the right, with the initials of both painters: *EI. AS 1829*. Bethnal Green, 538.

316 Francesca da Rimini (Françoise de Rimini)

(Formerly "Paolo and Francesca")

Canvas, $64\frac{3}{4} \times 91\frac{3}{4}$ (164·5 × 233·1). Inscribed in the lower left corner: *Ary Scheffer 1835*. Bethnal Green, 366, as "Francesca da Rimini," with the following note:—

This picture represents the vision seen by Dante and his guide of the fate of the guilty lovers, whirled for ever through the air. On the scroll surrounding the picture are inscribed in early Gothic characters various passages from the story of Francesca, as related by Dante in the fifth book of the "Inferno."

Bought by Mannheim for Lord Hertford at the sale of Prince Demidoff di San Donato, 22 February 1870, for 100,000 f. (Note by Sir John Murray Scott and B.A.A.) It had been purchased from the Salon of 1835 by the Duc d'Orléans, and passed to Prince Demidoff at the sale of the Duchesse d'Orléans, Paris, 18-20 January 1853, No. 52, for 63,600 f., "gravé par Calamatta" (B.A.A.) A repetition from the hand of the artist, framed in precisely the same fashion (no doubt from his own design), is in the Academy of Arts at St. Petersburg. Another, of smaller dimensions, has been bequeathed by the family of the painter to the Louvre. A version was lent to Manchester, 1857, by John Dillon. A small replica was bought by Messrs. Agnew from Lord Ellesmere, 1870, for £1,921 10s. Mireur gives: 1857, Vente V. J. *Françoise de Rimini* (24×30), 4,900 f.; 1881, Wilson, *Françoise de Rimini*, 4,100 f. Mrs. Grote, in Appendix D of her book gives the following particulars of two of the replicas:—

In the summer of 1852 I saw, in the atelier of Ary Scheffer, the original painting of "Francesca di Rimini," which had been sent to him from Florence, by Prince Demidoff, in hopes of getting it judiciously repaired and cleaned. It was indeed in a sadly damaged state; was cracked over the greater portion of its surface, and much of the "impasto" was even "scaling off"; the colours, too, had become disfigured by dirt and spots. I used to see it constantly there, during a space of several months. One day, when I happened to be at the Rue Chaptal, I espied a "replica" of this picture, on a slightly reduced scale. It had been executed for the most part (but under Scheffer's eye) by a gentleman possessed of ability as an artist, who was accustomed to work for and with him; Scheffer putting the later and finishing touches himself. This copy being in the course of a year or two sold to a London dealer, it passed from his possession into that of the late Earl of Ellesmere, at, I think, the price of 1,100 guineas. No one among the distinguished noble collectors of pictures in London appears to have been aware that such a picture existed; although abroad it enjoyed a widely extended fame. Lord Ellesmere hearing, not without some dissatisfaction, that I had pronounced his costly purchase to be a "copy," addressed himself to Scheffer to know whether it was so. Scheffer replied that it certainly *was* a "replica," and had been bought of him as such; that the original was well known on the Continent, and that consequently all amateurs were apprized of the fact of its being larger in size than the picture sold in 1856 to Lord Ellesmere. In the spring of the year 1854 and again in 1855 I was also a visitor at the residence of Scheffer, and there beheld the second "replica," which may be regarded, in truth, as surpassing in point of execution the first "Francesca." It would seem that, during the period when the original composition remained with him (as narrated above), Scheffer made a careful study from it (of the same dimensions), which study he subsequently completed, with all the added experience of from eighteen to twenty years' practice in the art. He bestowed even more than usual pains upon this piece. Five living models were invariably present, from which to paint portions of the nude—the "contours" as French artists call them—whilst the delicate minute details of drapery, texture, &c., were also executed by the master himself. The product of this assiduous and lengthened application was, as most amateurs are aware, the splendid picture which formed one of the glories of the Exhibition of 1859. Fortunately for us, it remains with M. and Madame Marjolin in Paris, so that *this* work has not disappeared from the scene of his labours, as too many have done. It appeared to me to be a favourite object of contemplation with Scheffer himself. He once said to a friend (who mentioned it afterwards to me): "If I have unconsciously borrowed from *any one* in the design of the 'Francesca' it must have been from something I had seen among Flaxman's drawings." These were of the number of the works of modern artists which Scheffer highly prized, and it may perhaps be affirmed that there existed a certain affinity between the imaginative gifts which distinguished each of these two eminent men.

Before quitting the subject of the "Francesca" I will add that, since Scheffer's decease, talking with a friend of his concerning the picture bought by Lord Ellesmere, the gentleman observed to me, "that in case Lord Ellesmere's family wished to part with the picture, there would be no difficulty in finding a purchaser at possibly an advance upon the price given by his lordship." When one hears of the large sums paid even for copies of this painter's works, it is somewhat surprising that people are to be found who refuse to recognise his claim to the title of a great artist.

321 The Return of the Prodigal Son

Panel, $23\frac{1}{2} \times 19\frac{5}{8}$ ($59\cdot7 \times 49\cdot8$). Inscribed in upper left corner: *Ary Scheffer 1837.* Bethnal Green, 594.

616 The Sister of Mercy

Panel, $12\frac{1}{4} \times 15\frac{1}{2}$ ($31\cdot2 \times 39\cdot4$). Signed in lower right corner: *A Scheffer.* Bethnal Green, 539. Probably "La Sœur de Charité" at the Seymour sale, Paris, 1860, 12,600 f.

687 A Mother and Child

Water-colour, $7\frac{7}{8} \times 5\frac{7}{8}$ ($20 \times 14\cdot8$). Signed to left: *A Scheffer.* Possibly Mireur's: 1861, Vente X. *Jeune Mère embrassant son enfant*, aquarelle, 545 f.

ANDREAS SCHELFHOUT

Modern Dutch School. Born at The Hague 16 February 1787; died there 19 April 1870. Pupil of Johannes Breckenheimer. A painter of landscape who in his own day achieved considerable success. He very frequently rendered winter scenes. There is a large collection of his works in the Amsterdam Museum.

573 Winter in Holland

Panel, $18\frac{1}{4} \times 24\frac{1}{2}$ ($46\cdot3 \times 62\cdot3$). Inscribed in lower left corner: *A. Schelfhout f. 1843.* Bethnal Green, 460, as "Winter." Possibly the picture at sale of Lord C. Townshend, Christie's, 13 May 1854, No. 18, "A frozen river near The Hague, with figures and sledges on the ice; the buildings of the city seen above trees on right," £57 15s. (Wallis). At the Charles Brind sale, Christie's, 10 May 1849, No. 21 was "A frozen river with figures and sledges on the ice, Chaplin, 63 guineas."

HENRI FRÉDÉRIC SCHOPIN

French School. Born at Lübeck, of French parents, in 1804; died in 1880. Pupil of Baron Gros, and a student at the École des Beaux-Arts. He obtained the Grand Prix de Rome in 1831. By him is "The Battle of Hohenlinden" in the *Galerie des Batailles* at Versailles, and a series of pictures illustrating the legend of St. Saturninus in the chapel of the Saint at Fontainebleau. He worked also at portraiture: examples are the portraits of Cambacères and Marshal Bidal at Versailles.

568 The Divorce of the Empress Joséphine

Canvas, $22 \times 31\frac{3}{4}$ ($55\cdot9 \times 80\cdot7$). Inscribed to right below: *H. Schopin 1846.* Bethnal Green, 370, as "The Emperor Napoleon the First divorcing Joséphine." Bought by Lord Hertford at the Duc de Morny's sale, Paris, 31 May 1865, No. 34, as *Divorce de l'Empereur Napoléon et de l'Impératrice Joséphine.*

L'Impératrice, ayant près d'elle la reine Hortense, vient de signer l'acte de séparation que lui ont présenté Cambacères et Regnault de Saint Jean d'Angely; le Prince Eugène Beauharnais s'est approché de l'empereur, qui lui serre vivement la main; derrière eux sont Berthier et Murat. Plus loin Talleyrand, Ney et Bessières. 1856 [*sic*]. (53×82); 2,350 f. (B.A.A.)

SIENESE SCHOOL**550 The Virgin and Child, with St. Peter and St. John the Baptist**

Gallery III



550

Panel, $21 \times 9\frac{1}{2}$ ($53\cdot4 \times 24\cdot2$). This picture, which belongs to the end of the fourteenth century, has been ascribed to Paolo di Giovanni Fei. It is painted under the influence of Lippo Memmi by a Sienese artist.

FRANS SNYDERS

Flemish School. Baptised at Antwerp 11 November 1579; died there 19 August 1657. Pupil of Pieter Brueghel the Younger, and afterwards of Hendrick van Balen. He settled permanently at Antwerp, after travelling in Italy during the years 1608 and 1609. He began by painting still-life, dead game and fish, fruit and vegetables, and, later on, under the influence of Rubens, produced pictures in which these subjects were relieved and varied by the introduction of the human figure. He delighted also in dramatic hunting-scenes with savage beasts at bay, and in these showed himself second only to his great master. He frequently collaborated both with him and with the painters of his circle. The colouring of Snyder is hard and trenchant as compared with that of Rubens himself, of Fyt, and some other contemporaries of the Flemish school; but he is unsurpassed in the incisive force of his touch and the sustained vigour of his execution.

72 Dead Game, with Male Figure

Gallery XVI



72

Canvas, $49\frac{1}{2} \times 78$ ($125\cdot7 \times 198\cdot1$). Inscribed "327" in red. Bethnal Green, 304, as "Dead Game and Shell-fish."

See also under JORDAENS, No. 120.

GIOVANNI DI PIETRO CALLED LO SPAGNA

Umbrian School. Born in the last quarter of the fifteenth century; died after 1530. Pupil of Pietro Perugino, and fellow-student of Raphael. Lo Spagna was in his best manner a close imitator of his master, in many of whose works he must have had a part. Not a few of his paintings are still put down to Perugino, though they are to be distinguished without much difficulty from his work by reason of certain mannerisms in the colouring, the drawing of the face, and cast of the draperies.

545 The Assumption of the Magdalen

Gallery III

Panel, $14 \times 11\frac{1}{4}$ ($35\cdot6 \times 28\cdot6$).

WILLIAM CLARKSON STANFIELD R.A.

British School. Born at Sunderland in 1793; died 18 May 1867. He began life as a sailor, but soon relinquished this calling, and became scene-painter at the Royalty Theatre in Wellclose Square, whence he passed to Drury Lane Theatre. He was elected an A.R.A. in 1832, R.A. in 1835. From 1824 he was a member of the Society of British Artists. He was an assiduous exhibitor at the Royal Academy of marine subjects, coast and river scenes, and landscapes, most of them of a romantic or dramatic character.

343 Beilstein on the Moselle

Canvas, $44\frac{7}{8} \times 63\frac{3}{4}$ (114×162). Bethnal Green, 29, as "*Bacharach on the Rhine.*" Exhibited at the Royal Academy in 1837. Bought by Wells for Lord Hertford at the E. Bicknell sale, Christie's, 25 April 1863, No. 107, for £1,575 as *Beilstein on the Moselle; the Hunsnach Mountains in the distance*; it had cost Mr. Bicknell 250 guineas.

354 Orford on the River Ore

Gallery XV

Panel, $9\frac{3}{8} \times 11\frac{3}{8}$ ($23\cdot9 \times 28\cdot9$). Inscribed in centre below: *C. Stanfield 1833*. Bought from the Rev. O. Raymond, 15 February 1875, for £300 (Note by Sir J. Murray Scott). On the back is: "Rev. O. Raymond, Middleton, Sudbury." Orford in Suffolk was a family borough of the Hertfords, and Sudbourn Hall, in its neighbourhood, was inherited by Sir Richard Wallace from Lord Hertford.

667 A Canal in Venice

Water-colour, $13\frac{1}{8} \times 9$ ($33\cdot3 \times 23$). Inscribed to right below: *Venice Oct. 25th 1830*. Title on old mount, "*A Narrow Canal, Venice.*" Bethnal Green, 714, 1874 catalogue, under that title.

712 S. Giorgio Maggiore, Venice

Water-colour, $7\frac{3}{8} \times 9\frac{7}{8}$ ($18\cdot7 \times 25\cdot1$). Signed on one of the sacks: *CS* (in monogram). Bethnal Green, 682*a*, 1874 catalogue.

JAN STEEN

Dutch School. Born at Leyden about 1626; buried there 3 February 1679. In 1646 a student at the University of Leyden. He was a pupil of Nikolaus Knupfer at Utrecht; then, it is said, of Adriaen van Ostade at Haarlem; and, finally, of Jan van Goyen at The Hague. He married the daughter of the latter in 1649. He came also within the circle of influence of Frans Hals. In

Leyden he is said to have combined the business of tavern-keeper with the profession of painter. He was in his more carefully considered productions one of the most brilliant and accomplished painters of the Dutch School. His most usual mood is that of a coarse, boisterous, yet genial humour, strongly inclining to low comedy and broad farce; but he can also be a grim and a sly satirist, and even on rare occasions a simple and pathetic realist without *arrière-pensée*, and a sentimentalist. Like that of Adriaen van Ostade, his art is, however, considerably marred by the monotonous and mask-like character of the expression in many of the faces. Merriment and jollity, in particular, are invariably expressed in the same caricatural and mechanical fashion.

111 The Christening Feast or The Supper Party XVII

Canvas, $34\frac{1}{4} \times 41\frac{3}{4}$ (87×106). Inscribed over the door: *J. Steen 1664*. Bethnal Green, 219, as "Merrymaking," or 201, "An Interior, with Figures." Smith, 45, described as follows:—

The Gossiping. The company consists of about sixteen persons, among whom may be observed the reputed father, standing, with the infant on his arm, and at the same time putting his hand into his pouch as if with the



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intention of rewarding an officious servant, who appears to be wishing him joy; another woman, sitting near them, preparing caudle, is turning round, and, with a smiling countenance, holds out her hand for a share of the expected present; two other women are close to the latter, one of whom is reaching down some sausages, and the other putting sugar into the caudle. On the opposite side stands a female, with her back to the spectator, and one hand on the back of a chair; a second, seated close to the side, is taking a glass of wine; two others are attending the lying-in woman, and two more women are seated at a table. Beyond these is a young man, at the door of the room, holding up two fingers of his hand, in a significant position, above the infant's head. A variety of objects are scattered on the marble floor of the room. Dated 1665 [sic]. 2 ft. $10\frac{1}{2}$ in. by 3 ft. 3 in. Canvas. Collection of M. Van Slingelandt, Dort, 1785, 280 florins (£25). Now [1833] in the possession of Dawson Turner, Esq., Yarmouth, and is, perhaps, worth £300.

De Groot, 448; Westrheene, 112; described by Descamps. Sales: J. van der Linden van Slingeland, Dordrecht, 22 August 1785 (Hoet, ii. 492), No. 397 (280 florins, Muys); Dawson Turner, Christie's, 14 May 1852, No. 73, as *The Gossiping*, £72 9s. Nieuwenhuys. Exhibited at the Old Masters, 1872, No. 56.

150 The Lute-Player

Gallery XIV

Canvas, $15 \times 19\frac{3}{4}$ (38.1×50.2). Signed in lower right corner: *J. Steen*. Possibly 219, "Merrymaking," at Bethnal Green ("No.

"219" is in pencil on the back). This must be Smith, 172, thus described:—

A young Woman, dressed in a blue bodice, a yellow scarf, and a pinkish-gray skirt, seated on a dwarf wall, playing on a guitar; the music of which appears to delight a jovial fellow, who sits on the farther side of the wall, with a glass and a pipe in his hands; a little remote from these are a couple saluting. 1 ft. 4½ in. by 1 ft. 8 in. Canvas. Now [1833] in the possession of the Comte de Turenne, Paris.

De Groot, 411, who treats Smith, 172, as a separate picture, under 437, and gives the sale: Comte de Turenne, Paris, 17 May 1852, No. 91 (1,800 f., Nieuwenhuys). He adds that our picture is similar in style to, and of about the same date as the picture in the National Gallery, No. 1421. The man, it may be added, is probably studied from the artist himself. His portrait appears, playing the lute, in a picture from his hand in Lord Northbrook's Collection.

154 The Harpsichord Lesson

Gallery XIII

Panel, $14\frac{3}{8} \times 19\frac{3}{4}$ (36·5 × 50·2). Signed on arm of the chair: *J. Steen*. Bethnal Green, 204. Smith, 50:—

The Lesson on Music. An Interior, with a young lady receiving lessons from her music-master on the pianoforte. 1 ft. 1½ in. by 1 ft. 5½ in. Panel. Collection of the Duc de Praslin, 1793, 1,310 f. (£52).



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Described by Charles Blanc and Waagen (ii., 227) in the collection of the Hon. Edmund Phipps. Westrheene, 353. De Groot, 412. Sales: Randon de Boisset, Paris, 27 February 1777, No. 129 (1,200 f.); Duc de Praslin, Paris, 18 February 1793 (1,310 f.); B. de Bosch, Amsterdam, 10 March 1817, No. 19; General Phipps, London, 1859, as "The Music Lesson" (£225 15s.), when it was bought by Mawson for Lord Hertford. It has on the back in chalk, "June 23/[59], and the number in the sale, '55.'"

158 Merrymaking in a Tavern

Gallery XIV

Canvas, $28\frac{7}{8} \times 25\frac{3}{4}$ (73·3 × 65·4). Signed on base of pillar to right: *JS* (intertwined). Bethnal Green, 225, as "Dance in a Tavern." Westrheene, 49; De Groot, 599. Sales: G. Schimmelpennick, Amsterdam, 12 July 1819, No. 113 (1,005 florins, Brondgeest); C. A. van Ourijk and others, Rotterdam, 19 July 1848, No. 79 (1,260 florins, Lamme); H. de Kat of Dordrecht, Paris, 2 May 1866, No. 78 (6,800 f.).

209 The Village Alchemist

Gallery XIII

Panel, $15\frac{3}{4} \times 11\frac{1}{4}$ (40·1 × 28·6). Signed to the right above: *J. Steen*. Possibly Bethnal Green, 201, as "An Interior, with

Figures;" at one time catalogued as "A Boor Household." Smith, 152—

The Alchymist. An elderly man, seated before a furnace, occupied stirring something in a crock; on the farther side of him is a man reading a paper, to which another man is paying attention. The misery entailed by



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the pursuit of alchymy is indicated by a wretched female with an infant in her arms, who is seen in the back part of the room, weeping. Engraved by Boydell. 1 ft. 2½ in. by 11 in. Panel. Now [1833] in the collection of the [third] Marquis of Hertford.

Westrheene, 122; De Groot, 228. Sale: J. J. van Mansveldt, Utrecht, 8 April 1755, No. 21 (73 florins). Steen treated this subject, with variations, in several other pictures; examples are in the Frankfort Gallery, in the Academy at Venice, and in Lady Montagu's Collection.

JOHANNES STORCK

Dutch School. Dates of birth and death unknown; he was painting about 1660 in Amsterdam. Brother of the better known Abraham Storck (born about 1630 in Amsterdam; died there 1710) whose style in painting views of cities he more or less followed. Abraham Storck was himself influenced by Ludolf Bakhuizen. The aim of the Storcks, in the riverside and canal pieces by which they are best known, is mainly a decorative one. A "View of the Castle of Nyenrode" by Johannes Storck is in the Rijks-Museum at Amsterdam.

208 Castle on a River in Holland

Gallery XIV



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Canvas, 35½ × 45⅜ (90·2 × 115·2). Signed on floating plank to left: *J. Storck*. Bought by Sir Richard Wallace from Sir Seymour Sadler, March 1877, for £200 (Note by Sir J. Murray Scott).

JACOB VAN STRY

Dutch School. Born at Dordrecht, 2 October 1756; died there 4 February 1815. Pupil of Andreas Cornelius Lens. A deliberate and very close imitator of Aalbert Cuyp, to whom his landscapes and cattle have often been attributed.



147

147 Cattle.

Gallery XIV

Panel, $15\frac{1}{2} \times 14$ ($39\cdot4 \times 35\cdot5$) Bethnal Green, 242, attributed variously to Abraham and Jacob Van Stry.

THOMAS SULLY

American School. Born at Horncastle in Lincolnshire in 1783, but went to the United States as a child and was educated at Charleston, S.C. In 1809 he came to London for a year and studied under West and Sir Thomas Lawrence. After painting the Queen on his second visit in 1837 he returned to America in 1838, and died at Philadelphia in November 1872, at the age of ninety.



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564 Queen Victoria in Robes of State

Gallery IX

Canvas, $54\frac{1}{2} \times 43\frac{1}{2}$ ($138\cdot5 \times 110\cdot5$). Inscribed on the back: *TS June 1838 London*. Bethnal Green, 60. No. 1750 in Sully's Register of his portraits. Bought by Lord Hertford at the sale of Charles Meigh, Christie's, 9 June 1855, No. 42 (£45 3s., Caw, for Lord Hertford), and thus described:—

Portrait of Her Majesty the Queen in her robes of State ascending the throne in the House of Lords. This is the original picture. A second is in the City Hall, Philadelphia, U.S.

Sully came to England with a commission from the St. George's Society of Philadelphia to paint a portrait of the young Queen, who was about to be crowned. They expressed a desire to preserve a faithful portrait of your Majesty to be placed in a conspicuous position, and be the means at the meeting of our Society of cherishing the recollections of the country from which we sprung.

They gave a high character to Sully as "the most finished artist in portraits in America." Through Lord Palmerston sittings were arranged for in Buckingham Palace. Sully is good enough to say that

she (the Queen) was very affable, like a well-bred lady of Philadelphia or Boston. I saw that she relished American freedom very much; she had not had such a treat for a long time.

He adds that

Her mouth was always a little open—probably owing to a shortness of the upper lip—and thus I painted it. But the upper part of her face was very fine, and her eyes, although protuberant, were beautiful.

The actual study from the life was a head and shoulders only, begun March 22 and finished May 15. This is 1749 in C. H. Hart's edition of Sully's *Register*. In a corner of the canvas are some notes of jewels for the picture. Blanche, the painter's daughter, had sat with the crown and earrings. It is inscribed: *T. S. London May 15 1838 My original study of the queen of England Victoria 1st Painted from life Buckingham Palace*. This study passed in 1914 to the Metropolitan Museum of Art in New York by bequest of F. T. Sully Darby, grandson of the painter.* The study was followed by our half length begun May 25 and finished June 24, 1838. This was painted for Messrs. Hodson and Graves, to be engraved by C. E. Wagstaff (Sully was paid 1,000 dollars). A copy was made for Kensington Palace by command of the Queen. On his return to Philadelphia Sully painted the commissioned full-length (September 1838—January 1839) and another later for himself (October—December 1838). He presented the latter to the St. Andrew's Society of Charleston. Three other replicas are mentioned in the Registry, but their whereabouts is unknown. The Queen was posed on the steps of the throne to increase her apparent height. Reproductions suggest that, as might be suspected, the original study is more vivid and natural than the pictures, and our version second to it in these respects. (Authorities: *Recollections of an Old Painter*, by Sully, in *Home at Home*, Scribner and Sons, 1869; *A Register of Portraits Painted by Thomas Sully*, edited by Charles Henry Hart. *Queen Victoria in Robes of State*, an article by Edward Biddle in the *Philadelphia Evening Bulletin*, 25 April 1914; *Bulletin of the Metropolitan Museum of Art*, December 1914.)

765 [For this water-colour copy see DENNING, S. P.]

W. R. SYMONDS

British School. Born at Yoxford, Suffolk, in 1851. Living painter.

578 Sir Richard Wallace, Bart., K.C.B. Old Board Room

Canvas, 26 × 21½ (66 × 54·6). Inscribed to left: *W. R. Symonds 1885*. Presented to Sir Richard and Lady Wallace by "Tenants and Friends of the Sudbourn Estate."

* There seems to have been a replica of this. Mrs. Jameson, *Companion to the Most Celebrated Private Galleries in London, 1844*, p. 410, gives, in the collection of Samuel Rogers: "Sully, T., 70, *A Head of Queen Victoria*. Painted in 1838."

DAVID TENIERS THE YOUNGER

Flemish School. Baptised at Antwerp 15 December 1610; died at Brussels 25 April 1690. Pupil of his father, David Teniers the Elder, precursor of his more celebrated son; further developed under the influence of Adriaen Brouwer. His career is an unbroken record of success and easy achievement. The Archduke Leopold William, Governor of the Spanish Netherlands, appointed him Court-painter and keeper of his rich gallery of paintings, of which, with the famous pictures in it, Teniers painted many views; some of these are now in the Imperial Gallery of Vienna and the Alte Pinakothek of Munich. He further painted small copies from pictures in the prince's gallery; four of these are in the Wallace Collection. Teniers bought for himself a picturesque country seat at Perck, between Antwerp and Mechlin, and there received the best company of his native city. His style of execution at its highest is sparkling and brilliant; his colour fresh, bright and stimulating; his humour merry and superficial.

191 The Entry of a Prince or Governor into a Flemish City
(? The Archduke Leopold William entering Brussels)

Gallery XIV

Panel, $25\frac{1}{4} \times 32$ (64.2×81.3). Signed to left, under gun: *D. Teniers F.* Described in the Inventory as "Entry of King Charles into Antwerp." Also known as "The Solemn Entry of Charles II." Apparently Smith, Supplement, 141, thus described:—

The Triumphal Entry of the Archduke Ferdinand into one of the Belgic Cities. The hero is represented mounted on a white charger, attended by the officers of his staff and numerous soldiers. He is met in his advance at the entrance to the city by the burgomaster and a deputation of the chief citizens, who are presenting him with the keys of the town. Amongst the numerous spectators assembled on the occasion are Teniers with his wife and family grouped on the left of the foreground, and on the opposite side is a company of ladies. The scene is animated by a number of cupids bearing trophies of arms and festoons of flowers in honour of the conqueror. Painted in a broad and dexterous style in imitation of Rubens. This is one of three pictures representing similar subjects. Inserted from a description given the Writer by a competent judge. 2 ft. 2 in. by 2 ft. $8\frac{1}{4}$ in. Canvas. In the collection [1842] of Sir Phineas Rial, Paris.

Redford gives: Sir P. Riall, Christie's, 1869, *Authorities of a town presenting Keys to Archduke Leopold*, £105 (Duignan). Bought by Sir Richard Wallace from Nieuwenhuys, 15 May 1872, for £300, as "Archduke Ferdinand entering Antwerp" (Note by Sir J. Murray Scott). It has been suggested that the subject is the state entry of Teniers' patron, the Archduke Leopold William, Governor of the Spanish Netherlands, and this is confirmed by the title at the Riall sale and by the presence of Teniers. Mireur gives: 1873, Marquis de Blaisel, *Entrée de l'archiduc Leopold à Bruxelles*, 1,750 f. Smith describes, Supplement, 60, a picture representing "The Entry of the Archduchess Isabella into Brussels" in the Gallery at Hesse Cassel. The artist and his family again figure in the crowd. Our picture looks as if it may have been the design for a tapestry.

196 A Riverside Inn

Gallery XIV

Panel, $9\frac{1}{4} \times 13\frac{1}{2}$ (23.5×34.3). Signed to right, on log of wood: *D. Teniers f.* Bethnal Green, 126, as "Cottage by a River; on panel." This is Smith, 622, and Supplement, 175, thus described:—

Villagers Regaling at a Country Ale-house. The view offers a hilly landscape, divided obliquely on the left [*i.e.*, spectator's right] by a

river; on the opposite side is a thatched cottage partly enclosed with a board fence, near which are five peasants [the host has been counted twice] round a tub table, and the host, wearing a blue jacket, standing by, with an empty pitcher in his hand; he appears to be speaking to one of the party, who sits in front, dressed in a light blue jacket and a red cap. At the same time a woman is coming through the door of the court, with a dish in her hand; some tubs and other household objects lie on the ground, and two cows are near them, one of which is descending the bank of the river. 10 in. by 1 ft. $1\frac{3}{4}$ in., in panel. This is painted in the artist's free and sparkling manner, very effective, and brilliant in colour. It has always been valued in commerce at 200 guineas. Formerly in the collection of D. W. Acraman, Esq.; now [1831] in the collection of George Morant, Esq. [Supplement, 175, adds to this:] Sold in the collection of George Morant, Esq., 1832, for 145 guineas.

Redford gives: 1863, sale of R. W. Williams, *Peasants round a barrel in front of a cottage; cow, &c., on bank of river; called "The Diamond"* (£105, Kimpton). This may have been our picture.

210 The Deliverance of St. Peter

Gallery XIII

Copper, $14 \times 19\frac{1}{4}$ (35.6×49). Signed to right below: *D. Teniers f.* Bethnal Green, 240, as "Soldiers gambling. In the background the painter has introduced the Release of St. Peter. From the collection of the Marquis Aguado." This is, therefore, Smith, Supplement, 29, thus described:—

A Guardroom, with soldiers, gambling. The principal group consists of about five or six military, placed on the right [left] of the picture. One of them, standing at the end of a table, is stooping, apparently in the act of throwing the dice, while his adversary, wearing a buff jerkin and a hat and feather, sits with his back to the spectator, attentively observing the game; the rest stand by looking on. On the opposite side is a spaniel, seen in a side view; from hence the eye looks to an adjoining building, with a large arched entrance, in which is seen St. Peter in prison. This is a work of the choicest quality. About 1 ft. 4 in. by 1 ft. 7 in. C [which usually means canvas, but may here stand for copper]. In the collection [1842] of the Marquis d'Aguado, Paris.

Sale: Paris, 20–28 March 1843, Aguado, *Le Corps de Garde, cuivre, 15,300 f.* Smith mentions other pictures dealing with this subject: 433, formerly in the Queen of Spain's collection, sold by Mr. Phillips, 1815; 435, 21×28 in., formerly in possession of M. Erard, now [1831] in the Lyons Museum; Supplement, 27, $26\frac{1}{2} \times 34\frac{1}{2}$, on panel, sold in the collection of Mons. Francken, Lockeren, 1838, 10,000 f. (Nieuwenhuys). There is a picture by Teniers of this subject, but of quite different design, in the Dresden Gallery. Very similar to 210 in composition, but larger and more elaborate, is "The Guard Room," in the Hermitage, St. Petersburg. Our picture was at the Old Masters, 1895.

227 Boors Carousing (La Chemise Blanche)

Gallery XIII

Copper, $13\frac{3}{4} \times 18\frac{1}{2}$ (34.9×47). Signed to right below: *David Teniers f. 1644*. Probably No. 230, "Peasants: on panel," at Bethnal Green. Smith, 499 and Supplement 130, thus describes "La Chemise Blanche":—

An Interior with four peasants; the nearest is seated on a stool, with a pipe in one hand, a jug in the other, and his foot resting upon a block of wood; his companion is also seated, with a tub before him, on which is a pot of embers; a third is standing, filling his pipe (these occupy the left of the room). On the opposite side, and in the back of the room, is seen an old man going out at a door. Painted in the artist's silvery manner. Dated 1644. 1 ft. $2\frac{1}{2}$ in. by 1 ft. $7\frac{1}{2}$ in. Copper. Done in lithography by A. Moitte. In the collection of the Duchess of Berri [1831]. Exhibited

for sale by private bargain in the collection of the Duchess of Berri, at Messrs. Christie and Manson's, 1834, price £400. Not meeting a purchaser at that price, it was put up at auction with the unsold portion of the same



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collection at Paris in 1837, and sold for the extraordinary sum of 18,900 f. (£716), bought for William Hope, Esq.

Sales: Duchesse de Berri, Paris, 1837, "L'Homme à la Chemise Blanche," copper, 14×19 pouces, 18,000 f.; W. Williams Hope, Christie's, 14-16 June, 1849, No. 112, as *The Three Smokers*, £546 [bought in]; of same collection, Paris, 1858, bought by Lord Hertford for £660 (Catalogue in possession of Mr. G. W. Tite). A different composition is known as "L'Homme à la Chemise Blanche," 13 $\frac{1}{4}$ ×19 $\frac{1}{2}$, panel. (Smith, Supplement, 212, in 1892 in the Higginson Collection); sale of E. Higginson, Christie's, 1846, "from Boursault Collection," £284 1s. (Corley).

231 Gambling Scene at an Inn

Gallery XIV

Panel, 15 $\frac{1}{2}$ ×21 $\frac{3}{4}$ (39·4×55·3). Signed to right below: *David Teniers fec.* Probably No. 206, "Interior of a Tavern," Bethnal Green. This must be Smith, 279, thus described:—

The Interior of a Public-house, with a party of four men at a table covered with green cloth, on which are some cards; two of them are seated the others are standing; one is counting money on the table, and the rest are paying great attention to him. The host is at a little distance from them, calculating the amount of the reckoning on a slate; and on the right are several peasants, some standing, others seated. Various household objects are dispersed about the room. 1 ft. 3 in. by 1 ft. 9 in. Panel. Collection of M. Van Slingelandt, Dort, 1785, 730 florins (£66); of M. Morelli, 1786 4,800 florins (£192); of M. Van Leyden, 1804, 5,000 f. (£200).

Copies by Teniers

635 The Ascension (After Bassano)

Gallery XI

Panel, 11 $\frac{7}{8}$ ×8 (30·2×20·4). This and the following three little pictures are examples of the set of over two hundred copies Teniers made from the Italian pictures in the Archduke Leopold William's collection at Brussels, of which he was keeper. The collection itself is now in the Imperial Gallery at Vienna. Teniers' copies were engraved in 1660, and issued in a volume as *Schilde-Thooneel*, &c., or the "Picture Theatre" of Teniers. Most of the copies passed into the collection of the Duke of Marlborough at Blenheim, and were dispersed at Christie's in July 1886. *The Ascension* is engraved on p. 137 of the "Théâtre," by I. Troyen, and said to be from a picture by Bassano. No such picture is among the Bassanos at the Gallery in Vienna. Our picture was No. 145 at the Blenheim sale (Davis, £46 4s.). On the back, besides Christie's stencil, are "No. 43," "No. 6," and other marks.

636 The Virgin of the Cherries (After Titian)

Gallery XI

Canvas on panel, $5\frac{1}{8} \times 6\frac{3}{8}$ (13×16.3). A printed notice on the back runs as follows:—

(30) 62.—A Holy Family. Copied from Titian.

The Virgin holding the infant Saviour standing on a table. He shows her with both hands some fruit which the youthful St. John has given him. The Virgin is also receiving flowers in her left hand from St. John, who looks anxiously towards Christ, and holds in his left hand the strip of parchment. Cherries lie on the table. St. Joseph with a staff, and Zacharias wearing a turban, stand at the sides. The drapery of a canopy is behind the central figures. Half-length figures. Very dark and grey in tone.

Engraved in the "Teniers Gallery" by L. Vorsterman, jun.

The original picture is in the Belvidere Gallery at Vienna, see Krafft's Catalogue, p. 21, No. 45.

(Numbered by V.T. 62.)

Titian's picture is now in the Imperial Gallery at Vienna, No. 181. Vorsterman's engraving is on p. 53. Our picture was No. 105 at the Blenheim sale, as *The Holy Family, with Zacharias*, copied from Titian (Davis, £17 17s.). On the back are, besides Christie's stencil, "No. 207," "29," and "No. 30."

637 The Woman taken in Adultery (After Titian)

Gallery III

Panel, $6\frac{1}{2} \times 8\frac{3}{4}$ (16.5×22.3). After the picture in the Imperial Gallery at Vienna, No. 111, ascribed there to Titian, but by Crowe and Cavalcaselle to Padovanino. Our copy was engraved, on p. 58 of the "Teniers Gallery," by I. Troyen. This does not appear to have been in the Blenheim sale. On the back are two labels, "Tableaux 268" and "59." Alessandro Varotari, called from his birthplace Il Padovanino, was born in Padua in 1590. He studied the work of Titian there, and in 1614 went to Venice, where he further developed his Venetian tendencies. He died there in 1650.

638 The Mystic Marriage of St. Catherine (After Domenico Feti)

Gallery XI

Panel, $11\frac{1}{4} \times 8$ (30.2×20.4). In previous editions the original was conjectured to be by Bartolommeo Schidone, but a printed notice on the back identifies the picture as by Domenico Feti.

(108) 222.—THE MARRIAGE OF ST. CATHERINE. Copied from Domenico Feti.

The infant Saviour, seated on the lap of the Virgin, places the ring on the finger of St. Catherine, who rests her right hand upon the broken wheel. St. Dominick, holding the Lily, with the star on his forehead, and St. Peter Martyr, with a knife penetrating his head, stand on each side. A circle of stars surround the head of the Virgin. An arch and curtain compose the background.

A grand composition, with full-length figures on a large scale, and coloured with a force and richness resembling Guercino. St. Dominick, with dark brown hair, is clothed in black. St. Catherine, with a white sleeve, wears a dark crimson robe.

Engraved in the "Teniers Gallery" by P. Lisebetius.

The original, painted on canvas, is in the Belvidere Gallery at Vienna see Krafft's Catalogue, page 34, No. 46.

Engraved also by Axmann in Haas's "Galerie de Vienne," plate 82.

(Numbered by V.T. 57.)

The picture by Feti is now in the Imperial Gallery at Vienna, No. 123. The engraving of our copy is on p. 218 of the "Teniers Gallery." Our copy was No. 183 in the Blenheim sale (Davis, £13 13s.). On the back is also "D FETTI P 110" and "No. 6."

Domenico Feti was born in Rome in 1589 and was a scholar of Cigoli. He went to Mantua with Cardinal Ferdinando Gonzaga, afterwards Duke of Mantua, and became his Court-painter. There he studied Giulio Romano, and later, in Venice, the masters of its school. His subjects are chiefly biblical, with a few mythologies. He died of intemperance at Venice in 1624.

GERARD TERBORCH OR TER BORCH

Dutch School. Born at Zwolle in Overijssel, 1617; died at Deventer, December 1681. Pupil of his father, Gerard Terborch the Elder, a rather obscure painter, and then of Pieter Molyn at Haarlem, in which city he came also under the influence of Frans Hals. He afterwards visited England, and then travelled through Germany to Italy, and returned to Holland by way of France. He remained some time at Amsterdam, there studying the works of Rembrandt. In 1646 he repaired to Münster, and there, in 1648, painted the "Ratification of the Treaty of Peace," presented by Sir Richard Wallace to the National Gallery. The Comte de Peñeranda, Spanish Plenipotentiary at the Imperial Court, took Terborch with him to Spain, and he there had an opportunity of studying Velazquez and the whole realistic school of the Peninsula. He was again in Holland in 1650. In 1654 he settled down at Deventer, and it was there that he elaborated the style of his maturity, and produced those studies of Dutch life and manners which have won for him the greatest fame. Though Terborch had thus exceptional opportunities for studying the greatest masters of his own and earlier times, he was in no sense an eclectic. He developed his own style quite consistently. If he has not the dramatic coherence or finesse of Metsu, he exceeds him as a colourist. In this respect Terborch is indeed unsurpassed among the "small masters" of his time. He is sometimes less than happy in his introduction of single figures which have already done duty elsewhere into compositions of a genre character, a blemish we find again even in the finest works of Watteau.

235 A Lady at Her Toilet

Gallery XIII

Panel, $14\frac{1}{8} \times 10\frac{7}{8}$ ($35\cdot9 \times 27\cdot6$). Signed in upper left corner: *G.T.B.* Bethnal Green, 170. Smith, 75, thus described:—

The Toilet. A young lady, of fair complexion, wearing a blue silk jacket bordered with white ermine, seated at her toilet arranging a lock of her hair; a female attendant, habited in black, stands behind her; a candlestick, a looking-glass, and a scarlet pincushion are on the table, which is placed near a large projecting chimney. A good example. 1 ft. 2 in. by 10 in. Panel. Exhibited in the British Gallery in 1832. Now [1833] in the possession of L. Crespigny, Esq.

De Groot, 48. Sale: a collection from the Electorate of Saxony, Amsterdam, 22 May 1785, No. 95 (Terw., No. 94) (100 florins, Kok). Bought by Sir R. Wallace from Nieuwenhuys, Feb. 1872, for £350 (Note by Sir J. Murray Scott).

236 A Lady Reading a Letter

Gallery XIII

Canvas, $17 \times 12\frac{1}{2}$ ($43\cdot2 \times 31\cdot8$). Bethnal Green, 207, as "Girl reading a Letter." Smith, 15, and Supplement, 14:

Reading a letter. A young lady, of fair complexion, and light hair, tastefully disposed in ringlets, falling on her shoulders, seated at a table, on which she leans both arms, while she attentively peruses a letter. Her dress consists of a yellow silk corset, bordered with ermine, and a scarlet silk skirt; a turkey carpet covers the table; a screen stands behind her, and a basket, containing a napkin and a cushion, is by her side. The figure is

seen to the ankles. A beautiful example of the master. 1 ft. 5½ in. by 1 ft. ¾ in. Canvas. Collection of M. Poulain, 1780, 4,550 francs (£182); of M. Proley, 1787, 6,000 francs (£240); of M. Robit, 1801, 6,750 francs



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(£270); of George Hibbert, Esq., 1829 (Mr. Christie), 350 guineas. Exhibited in the British Gallery in 1815. Sold in the collection of Sir Simon Clark, Bart., 1840, 415 guineas; bought by Mr. J. Nieuwenhuys. Now [1842] in the collection of Mons. Casimir Périer.

Bought by Lord Hertford at the Casimir Périer sale, Christie's, 5 May 1848, No. 17, for £640 10s., under the title "La Liseuse," De Groot, 172, who gives the following details of early sales:—Blondel de Gagny, Paris, 10 Dec. 1776, No. 72 (3,902 f. with another Terborch, No. 180, De Groot)—see Ch. Blanc, i. 335; Poullain, Paris, 15 March 1780 (4,550 f. Le Brun); Proley, Paris, 1787 (6,000 f.); Robit, Paris, 21 May 1801, Bryan's catalogue, No. 45 (6,750 f.). Exhibited at the British Institution, 1815; Old Masters, 1893, No. 69. No. 180, De Groot, at the Blondel de Gagny sale, was of the same dimensions, and probably a pendant, "A lady writing a letter, for which her maidservant stands waiting." The purchaser at the Blondel de Gagny sale was Langlier (B.A.A.)

TIZIANO VECELLI CALLED TITIAN

Venetian School. Born at Pieve di Cadore, in Friuli, in (?) 1477; died at Venice 29 August 1576. Developed in the school of Giovanni and Gentile Bellini, but above all under the influence of Giorgione, his contemporary and friend. Titian collaborated with the latter in the frescoes of the Fondaco de' Tedeschi, now almost entirely effaced. In 1511 he painted three frescoes in the Scuola del Santo of Padua, still in the style common to Giorgione and himself. Typical works of the early time are the "St. Mark Enthroned, with Saints," Santa Maria della Salute; the "Three Ages," of the Brid water Gallery; the "Baptism of Christ," in the Gallery of the Capitol of Rome, and the so-called "Sacred and Profane Love" in the Borghese Gallery. Titian's growing fame attracted Alfonso I, Duke of Ferrara, for whom he painted the "Bacchus and Ariadne" and other pieces. 1518 saw the setting up on the high altar of the Frari, at Venice, of the great *Assunta*.

To 1526 belongs the Pesaro altar-piece in the Frari, and to 1528 the "St. Peter Martyr," destroyed by fire in 1867. In 1532 he painted Charles V, the beginning of a connection with the Royal House of Spain which lasted as long as life. He painted Pope Paul III, at Bologna, in 1543, and again in 1545, at Rome. In 1548 he proceeded to Augsburg and there painted the incomparable equestrian portrait of Charles V, now in the Prado. Among the great works of the later time executed for Philip II are the "Venus and Adonis" of the Prado; the "Diana and Callisto" and the "Diana and Actæon" of the Bridgewater Gallery; the "Perseus and Andromeda" of this Collection; the "Rape of Europa" in the collection of Mrs. John Gardner at Boston, and the "Jupiter and Antiope," or "Venere del Pardo," at the Louvre. These are the "poésie" of his wonderful second spring, as the Ferrara pictures are of his first. The sacred works of the latest stage in this life of a century less a few months are marked by a more sombre passion, a greater intensity. Among these, which crown as well as close an unexampled career, are the "Ecce Homo" of Munich, and the "Pietà" of the Accademia at Venice, left unfinished and completed by Palma Giovane; also the unique "Virgin and Child" of the Ludwig Mond Collection, which will ultimately pass to the National Gallery.



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11 Perseus and Andromeda (Andromeda ligada al saso)

Gallery XVI

Canvas, $70\frac{1}{2} \times 77\frac{1}{2}$ (179 × 196·8). This picture appears in the Inventory of the Collection as: "School of Titian, Perseus and Andromeda," hung in one of the "Dressing and Other Rooms," actually high up in the bath-room. It was recognised by Sir Claude Phillips, the Keeper of the Collection in 1900 (see "The Perseus

and Andromeda of Titian," *Nineteenth Century and After*, May 1900), whose researches were summarised by him as follows:—

"Painted for Philip II about 1562, and highly lauded by Vasari in the 'Vite.' The relation of this work to the original of the 'Rape of Europa' (No. 5) is an evident one. The two pictures, which are of about the same dimensions, may well have been intended to hang as pendants in the cabinet of the Spanish king, who commissioned both of Titian. There is at the same time strong intentional contrast and general agreement between them. The 'Perseus and Andromeda' was in the Orleans Gallery, and was then engraved by J. L. Delignon. With the other Italian pictures belonging to this famous collection, it was sold in London in 1798, and was then purchased by Mr. Bryan, a picture-dealer [*see below*]. It has been hidden away and lost to the world since the earlier years of the nineteenth century, and only since the Wallace Collection has been constituted as a national museum has found a place in it. In Sir Abraham Hume's 'Notices of the Life and Works of Titian' (London: Rodwell, 1829), the 'Perseus and Andromeda' is mentioned as having come into the Orleans Gallery from the collection of M. de la Vrillière, and as having been previously, with the 'Rape of Europa,' in the gallery of Christina, Queen of Sweden; but further research tends to show that the originals of these two pictures were never in that collection. At the date of publication of this last-named work (1829) the 'Perseus and Andromeda' was in the possession of the then Marquess of Hertford. It is mentioned by Dr. Waagen in 1857, Supplement, p. 79, as follows:—

Paul Veronese—Perseus and Andromeda. She is fastened to the wall on the left while he, mounted on Pegasus [there is no Pegasus], is attacking the monster. Figures life-size. The conception is very animated; the dragon of admirable invention; the colouring of a power seldom seen in his pictures, and approaching Titian. The landscape also, which occupies a large portion of the picture, is admirable.

The life-size contemporary copy at the Hermitage, St. Petersburg, acquired in 1831 from the Narischkine Collection as a Titian, was for many years classed as a Tintoretto, but has in the later catalogues been restored to Titian, and classed as a copy. Another copy is to be found in the Municipal Museum of Gerona in Spain. At one time either this picture or the old copy in the Hermitage was in the collection of Prince Eugène of Savoy. A volume of engravings, published in 1781, illustrating the palatial residences of that great general near Vienna, shows the 'Perseus and Andromeda' in a place of honour in the audience chamber. Among other Venetian pictures based on this work may be mentioned the 'Perseus delivering Andromeda,' of Palma Giovane, in the gallery at Cassel, and the painting of the same subject by an artist of the school of Paolo Veronese, in the Museum of Rennes in France. [This was at one time in the Louvre (Lépicier's catalogue, 1752); it was not there when the inventory was made after the death of Le Brun, but was found at Versailles; *see* Jouin, *Charles le Brun*, 1879, pp. 721–29. Crowe and Cavalcaselle, ii. 249, note, supposed this to be Titian's picture.] Painters outside the Venetian School have also been influenced by it. There was formerly in the collection of the Duke of Osuña at Madrid a 'Perseus and Andromeda' by Rubens which showed in reverse the main design of this painting by Titian, the rendering being a substitution of vigorous Flemish prose for sensuous Italian poetry. The 'Perseus and Andromeda' by Le Moyne, No. 417 in this Collection, descends either directly or indirectly from the same picture."

To this account it may be added that the picture was bought in 1815 by Lord Yarmouth, afterwards third Marquess of Hertford, at the sale of Sir G. P. Turner, for £362. We first hear of it in a letter from Titian to the "King of England," *i.e.*, Philip II of Spain, congratulating him on his marriage with Queen Mary of England (Bottari, ii., 27-8). The letter has no date, but Philip's reply is of 6 December 1554, and 1554 was the date of the wedding. Lafenestre is, therefore, wrong in dating it 1562. Titian speaks of the *Venus and Adonis* and *Danaë*, figures "seen from different points of view," and says that he will soon send the *poesia* of Perseus and Andromeda, which will give yet a third view.

TIZIANO VECELLIO AL RÈ D'INGHILTERRA.

Sacra Maestà! Viene ora a rallegrarsi con vostra Maestà del nuovo regno concessole da Dio il mio animo, accompagnato dalla presente pittura di *Venere e Adone*, la qual pittura spero sarà veduta da lei con quei lieti occhi che soleva già volgere alle cose del suo servo Tiziano. E perchè la *Danae*, che io mandai già a vostra Maestà, si vedeva tutta della parte dinanzi, ho voluto in quest' altra poesia variare, e farle mostrare la contraria parte, acciocchè viesca il camerino, dove hanno da stare, più grazioso alla vista. *Tosto le manderò la Poesia di Perseo e Andromeda, che avrà un'altra vista diversa da queste*; e così *Medea e Jasone*, e spero con l'aiuto di Dio mandarle, oltre queste cose, un' opera devotissima, la quale tengo nelle mani già dieci anni, dove spero che vostra Serenità vedrà tutta la forza dell' arte che Tiziano suo servo sa usare nella pittura

In September of the same year he wrote to Don Giovanni Benevedes, a member of Philip's household, saying he would have sent the *Perseus* and a *Devotion* for the Queen, but his time had been taken up with the *Trinity* for the Emperor. On 22 December 1574, in a letter asking for payment, he encloses a list of some of the pictures furnished at various times in the last twenty-five years. (Crowe and Cavalcaselle, App. ii., p. 540):—

Venere con Adonis.
Calisto gravada da Gione.
Ateon sopragionge al bagno.
Andromeda ligada al saso.
L'Europa portata dal toro.
Christo nel porto alla oratione.
La tentatione de i hebrei con la moneta a Cris
Cristo nel sepolcro.
La S. Maria Madalena.
Li tre maggi d'Oriente.
Venus con Amor gli tien il specchio.
La nuda con il paese con el satiro.
La cena del nostro Signor.
Il martirio di S. Lorenzo con le altre molte ch'non mi a ricordo, &c.

There is an engraving of the *Perseus and Andromeda* inscribed: *Jo. Baptista Fontana Nic. Nelli formis 1562*, and we know from Cornelius Cort's engraving, executed from the picture in Titian's house and under his eye in 1565, that the picture, or a second version of it, was then in his hands. Crowe and Cavalcaselle suppose that Philip's letter from Brussels, 4 May 1556 (C. and C., ii. 237 and App., ii. 511) may refer, among others, to the *Perseus and Andromeda*; he speaks of a letter, written by Titian in March, about some pictures ready for despatch; he thanks him, says he should have liked to know the subjects, but is anxious to receive them; he wrote to the Ambassador Vargas at the same time to have them packed. This, however, is only conjecture, and we may sum up the evidence as follows: that Titian probably had the

picture in his mind in 1553, when he wrote that the King's letter had miraculously made him young again, and that he would put in order "le poesie"; that he was working at the picture in 1554, and either had not sent it by 1565, or had kept a copy, which may have been the Hermitage version. The *Europa* was sent in 1562. Vasari's account, the result of a visit to Venice in 1566 for the second edition of his *Lives*, proves that at the time of writing both pictures were in possession of the King, but suggests the writer had seen the *Andromeda*; the *Diana and Actæon*, however, was sent in 1559.

The description of the picture by Vasari in his "Life of Titian" is as follows. These pictures of Titian's old age evidently produced on contemporaries the same effect as "impressionistic" work on people of our own time:—

In a picture of the same size [as the *Venus and Adonis* just mentioned], Titian painted *Andromeda* bound to the Rock with *Perseus* delivering her from the Sea-monster; a more beautiful painting than this could not be imagined; and the same may be said of another, *Diana Bathing* with her Nymphs, and turning *Actæon* into a Stag. He painted a figure of *Europa* likewise, borne over the Sea by a Bull. These pictures are in the possession of the Catholic King, and are held in high esteem for the animation imparted to them by the master, whose colours have made them almost alive.

It is nevertheless true that his mode of proceeding in these last-mentioned works is very different from that pursued by him in those of his youth, the first being executed with a certain care and delicacy, which renders the work equally effective, whether seen at a distance or examined closely; while those of a later period, executed in bold strokes and with dashes, can scarcely be distinguished when the observer is near them, but if viewed from the proper distance they appear perfect. This mode of his, imitated by artists who have thought to show proof of facility, has given occasion to many wretched pictures, which probably comes from the fact that whereas many believe the works of Titian, done in the manner above described, to have been executed without labour, that is not the truth, and these persons have been deceived; it is indeed well known that Titian went over them many times, nay, so frequently, that the labour expended on them is most obvious. And this method of proceeding is a judicious, beautiful, and admirable one, since it causes the paintings so treated to appear living, they being executed with profound art, while that art is nevertheless concealed.

In the *Galerie du Palais-Royal*, second volume, delayed till 1808, the picture is thus described:—

On y admire un goût de dessin fin et délicat, un effet harmonieux. *Andromède* surtout est remarquable pour la beauté du coloris. Son attitude est simple et naturelle; elle est enchaînée à un rocher dont la masse large et vigoureuse forme un beau contraste avec le ton vaporeux des eaux, du ciel et du lointain. On aperçoit des coquilles, du corail, et des plantes que la mer à jettés [*sic*] au bas de la roche qui occupe le premier plan. On voit dans le second plan une ville et son peuple nombreux, qui borde le rivage de la mer.

In the 1858 edition, vol. iii., the following particulars are given:—

Persée et Andromède. Titien. (Tableau peint sur toile, haut de cinq pieds six pouces, large de six pieds deux pouces. Fig. de grandeur naturelle.) Ce tableau a passé du cabinet de M. de Lavrillière dans celui du duc d'Orléans. N'ayant pas été vendu à l'exposition de Londres en 1798, où il était estimé 700 guinées, il fut ajugé à la vente du 14 février 1800 à M. Bryan pour 310 livres sterl.

Buchanan, *Memoirs of Painting*, i. 112, quotes from the catalogue of the Orleans sale, under "*Perseus and Andromeda*," No. 5:—

This picture is in the style and was painted at the same period as the *Rape of Europa*. These two pictures were originally in the possession of Charles the First.

This was probably a confusion with Titian's "St. Margaret and the Dragon," which was in the Royal Collection. Buchanan, i., 158, further says that the remainder of the Orleans Collection was sold by Peter Coxe, Burrell, and Foster at Bryan's Gallery, February 14, 1800, and among them "No. 65, Titiano Vecelli, "*Perseus and Andromeda*, 310 guineas," bought by Bryan. The *Perseus and Andromeda* had suffered considerably when it was re-discovered at Hertford House, especially in the landscape parts, but enough remains to justify the claim that it is the original picture. Very characteristic of Titian are the fine details in the foreground of a crab grappling with a small skull, and the shells and coral. A crowd of figures is watching from the opposite beach, under a town. Sir Claude Phillips mentions in his article that when Mr. Haines was removing the discolouring varnish in 1910 he observed that the canvas used was the same fine grained material as that of the *Diana and Calisto* and *Diana and Actæon* at Bridgwater House, which had recently passed through his hands.

After Titian

5 The Rape of Europa (*L'Europa portata dal toro*)

Gallery XVI

Canvas, $23\frac{1}{4} \times 28\frac{3}{8}$ (59 × 72). The original work, one of the most notable of the master's late time, sent to Philip II in 1562, was in the Orleans Gallery, afterwards at Cobham in the collection of the Earl of Darnley, and is now in the collection of Mrs. J. Gardner at Boston in the United States. A copy by Rubens, of the same size as the original, is in the Prado. This very fine copy on a reduced scale reproduces with singular fidelity the beauty and charm of the original. By Crowe and Cavalcaselle it has been tentatively attributed to the pupil and son-in-law of Velazquez, Juan Bautista del Mazo. The masterly technique does not appear to be that of a Venetian painter of Titian's time, so that this conjecture is possibly well-founded. Another copy, of the same size as this picture, but greatly inferior, is in the Dulwich Gallery.



5

In the Sir Joshua Reynolds' sale, 1795, was No. 57, "Europa, the design for the large picture in the Orleans Collection" (£16 16s.). It appears on 27 April of the same year in a sale at Bryan's, Savile Row, No. 48, same price. This was almost certainly our picture, which reappears in the following sales: Anonymous, Christie's, 7 Feb. 1807, No. 28, £33, Sir F. Baring; Christie's, 25 May 1811, No. 42, W. Y. Ottley, £283 10s., Fraser; Christie's, 14 May 1852, Dawson Turner, No. 77, 23 × 29 in., from Robit, G. Hibbert and Ottley Collections, £288 15s., Gritten. It was finally

bought by Mawson for Lord Hertford at the sale of G. T. Braine, Christie's, April 6, 1857, £341 15s.

No. 49 [the number is still on the back in chalk] *Rape of Europa*. The very celebrated finished study for the well-known picture, formerly in the Orleans Gallery, and now in the collection of the Earl of Darnley. This beautiful work is from the collection of Dawson Turner, Esq.

Mawson wrote to Lord Hertford, 20 May 1858:—

I met Mr. Munro a little time back and he asked me to get permission to take a small sketch of the finished sketch of Europa by Titian which I bought so cheaply. Mr. Munro likes the picture so much that he feels very desirous of having a memorandum of it. Of course I could not comply with the request without permission from your Lordship. It is much finer than the finished picture exhibited at Manchester [*i.e.* Lord Darnley's original].

Exhibited, Old Masters, 1872. There was, by the way, a small *Diana and Actæon* as well as a large in the Orleans Collection, which Sir Abraham Hume bought for 200 guineas. If this was the picture in the sale of the Prince de Conti, 1777; Nogaret, 1782; Comte de Vaudreuil, 1784, it measured 20 pouces by 25, *i.e.*, approximately the same as our *Europa*, and was possibly the picture in the Munro of Novar sale, 1878 (21 × 25½) and the Vente X, 31 May 1899, measuring 53 × 65 centimetres.

For a copy of Titian's *Danaë*, see under Rossi, No. 546, and for the *Tarquin and Lucrece*, supposed to have been in the Collection, see under Cagnacci, No. 643.

LOUIS TOCQUÉ

See under NATTIER, No. 414

JEAN FRANÇOIS DE TROY

French School. Born in Paris 1679; died in Rome 24 January 1752. Pupil of his father, the portrait-painter François de Troy. He went to Italy at the age of twenty, and remained there until 1706. He was received by the Académie Royale 28 July 1708, and was in 1719 appointed professor. To the year 1727 belong his rivalry with Le Moine—another master of monumental decoration—and the competition in which he divided the prize with his opponent. In 1728 he decorated the apartments of the influential financier Samuel Bernard, and in the succeeding year completed thirty-six compositions for the hôtel of M. de la Live. Finding that the art of Watteau and the other painters of *Fêtes Galantes* was more and more gaining ground, De Troy adopted the new style, producing in it such charming things as the “Déjeuner d'Huîtres” at Chantilly. In 1738 he was appointed Director of the Académie de France at Rome. Among his most considerable achievements are oil paintings executed as the designs for two great series of Gobelins tapestries, “The History of Queen Esther” and “The History of Medea and Jason” (1737–1748). De Troy, thinking that he had grave causes of complaint against the Court, demanded his recall, which, to his great surprise and disgust, was conceded. When he was reluctantly making preparations for leaving Rome he was overtaken by a serious illness, to which he succumbed.

463 The Hunt Breakfast (Un Déjeuner de Chasse) XX

Canvas, $21\frac{1}{2} \times 17\frac{1}{2}$ (54.6×44.5). Inscribed in lower right corner: *DE TROY 1737*. Bethnal Green, 455. Exhibited under



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the above title at the Salon of 1737. This and No. 470 were bought by Sir Richard Wallace from A. Beurdeley, 5 March 1872, with other purchases, for 160,000 f. (receipted bill).

470 The Stag at Bay (La Mort d'un Cerf) Gallery XX

Canvas, $21\frac{1}{2} \times 17\frac{1}{2}$ (54.6×44.5). Inscribed in lower right corner: *DE TROY 1737*. A pendant of No. 463, and exhibited at the Salon in the same year. Bethnal Green, 463, as "The Stag Pulled Down, a sketch."

CONSTANT TROYON

French School. Born at Sèvres in 1810; died in Paris 1865. He entered the porcelain factory of Sèvres in 1817, and there received some lessons from Riocreux. In the course of his wanderings in search of landscape motives he met Roqueplan, who gave him valuable advice and assisted in the development of his art. He first exhibited at the Salon in 1833. Taking up his quarters in the year 1842 in Paris, he found himself in the midst of a brilliant group of landscape-painters, among them Decamps, Rousseau, Dupré, Millet, Daubigny, Diaz, Huet, François and Harpignies. Troyon began his career as a landscape painter pure and simple, but, after studying Paul Potter's works, developed, from the year 1848 onwards, an unsuspected capacity for cattle painting. In the combination of cattle with landscape he achieved his greatest successes.

344 Watering Cattle

Canvas, $47\frac{1}{4} \times 63$ (120×160). Signed in lower left corner: *C. Troyon*. Above this signature appears another faintly brushed in green. Bethnal Green, 358, as "Landscape, with Cattle."



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359 Cattle in Stormy Weather

Gallery XV

Panel, $15\frac{1}{2} \times 22\frac{1}{2}$ (39.4×57.2). Inscribed to left, below
C. Troyon 1857. Bethnal Green, 596, as "A Storm coming on."

JOSEPH MALLORD WILLIAM TURNER R.A.

British School. Born 23 April 1775, in Maiden Lane, Covent Garden; died at Chelsea 19 December 1851. Turner developed alongside of Girtin, and under the influence of Cozens, a free landscape art in water-colour, out of the practice of the topographical draughtsmen. In the same way he developed the lines of landscape and marine in oil painting that he found in the work of predecessors like Claude, Van de Velde, Cuyp, Rubens and Titian. In the end he pushed forward into a new region of high pitched light and brilliant colour. He thus reaches back to the older masters and forestalls the modern. In emulation with Claude he produced, with the help of various engravers, his *Liber Studiorum* (1807–1816), examples in etching and mezzotint of his various lines of work. He had been a student at the Academy Schools, was elected A.R.A. in 1799, R.A. in 1802, and was Professor of Perspective from 1807 to 1837. He died unmarried under an assumed name in a riverside cottage at Chelsea, and was buried by the side of Reynolds in the crypt of St. Paul's. His large fortune, both in pictures and funded property, he bequeathed to his country; the finished pictures being given to the nation, on condition that the Government should provide suitable accommodation for them within 10 years. In the ultimate arrangement a vast number of drawings and many unfinished pictures of great interest also came to the nation, and may be studied at the Tate Gallery. For further particulars see the catalogue of that collection.

651 Woodcock-Shooting (Scene on the Chiver) Gallery XXII

Water-colour, $10\frac{7}{8} \times 15\frac{5}{8}$ (27.5×39.7). Inscribed in lower left corner: *JMWTurner R.A 1813*. Bethnal Green, 657. Exhibited at Old Masters, 1887. The sportsman is Sir H. Pilkington. A chromo-lithograph of this drawing, by B. and G. Leighton (Rawlinson, 849), was published in 1852. Bought by Wells for Lord Hertford at the E. Bicknell sale, Christie's, 29 April 1863, No. 271, for £535 10s., as "Woodcock Shooting, Scene on the Chiver, with Portrait of Sir H. Pilkington." *Woodcock* is No. 10 in a list in the sketch-book, cxxix., p. 4, in the Turner Collection, with 8, *Grouse Shooting*, and 9, *Partridge Shooting*. There are studies

for our drawings on p. 47, &c. This and the three other drawings in the Collection are the Yorkshire drawings done for Sir H. Pilkington, and cost Mr. Bicknell £600 the four. They belong to the earlier middle period.

664 Grouse-Shooting

Gallery XXII

Water-colour, $10\frac{7}{8} \times 15\frac{3}{8}$ ($27\cdot5 \times 39\cdot1$). Inscribed in lower right corner: *J M W Turner R.A. PP* (i.e., Professor of Perspective at the Academy). Date probably 1813. Bethnal Green, 653. Bought by Wells for Lord Hertford at E. Bicknell sale, Christie's, 29 April 1863, No. 270, for £451 10s. The figure in the foreground is said to be the Artist; the figure on the shooting-pony is said by Mr. Rawlinson to be Mr. Fawkes of Farnley Hall. The dogs are ascribed to George Stubbs, R.A.; but he died in 1806. His son, George Townley Stubbs (1756–1815), may be intended, but Turner probably drew the dogs himself. Reproduced in chromo-lithography by B. and G. Leighton (Rawlinson, 848), in 1852. Exhibited, Old Masters, 1887, as "*The Moor, with portrait of the Artist, the dogs by Stubbs.*"

654 Scarborough Castle: Boys Crab-fishing

Gallery XXII

Water-colour, $10\frac{7}{8} \times 15\frac{1}{2}$ ($27\cdot5 \times 39\cdot4$). Inscribed on bank to left: *J W Turner, R.A 1809*. Exhibited, Royal Academy, 1811, as "Scarborough Town and Castle: Morning. Boys collecting Crabs."



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Bought by Lord Hertford at the E. Bicknell sale, Christie's, 1863, for £798. Bethnal Green, 656. There are several other views of Scarborough by Turner; one is in the Farnley Collection, also with boys crab-fishing, and is identified by Mr. Finberg with the Academy drawing of 1811; for another, formerly in the Ruskin Collection and in 1907 in that of Mr. Morland Agnew, dated 1818, he made studies in sketch-book "*Scarborough*," CL; yet another, for the *Ports of England*, is ccviii., I, at the Tate Gallery, April 1826 (Study, ccii. 18). His first recorded sketch at Scarborough (c. 1799–1802) is in the Ruskin School at Oxford; he was in the neighbourhood again in 1801–5, and fine colour sketches, undated, are excvi., B and C at Tate Gallery.

661 Mowbray Lodge, Ripon, Yorkshire

Gallery XXII

Water-colour, $10\frac{7}{8} \times 15\frac{1}{2}$ ($27\cdot5 \times 39\cdot4$). Signed in lower left corner: . . . *M. Turner, R.A.* Bethnal Green, 652, as "*Land-scape.*" Bought by Wells for Lord Hertford at the E. Bicknell sale, Christie's, 29 April 1863, No. 269, for £535 10s., "the seat of Earl Ripon."

UMBRIAN SCHOOL

540 The Virgin (from an "Annunciation") Gallery III
Fresco, $23 \times 22\frac{1}{4}$ ($58 \cdot 5 \times 56 \cdot 5$). This fragment is by a Perugian



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artist of the last years of the fifteenth or first of the sixteenth century, influenced, apparently, both by Perugino and Pinturicchio.

VELAZQUEZ

(DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ)

Spanish School. Born at Seville, and baptised there 6 June 1599; died at Madrid 7 August 1660. Pupil of Francisco Herrera the Elder and of Francisco Pacheco, at Seville; further developed under the influence of El Greco's pupil, Luis Tristan, and, as it has been asserted, also of Ribera. The latter master had, however, left Spain in his youth, and, in the early time of his younger contemporary his pictures could not have been common at Seville. Velazquez, who had married Pacheco's daughter Juana, paid a visit in 1622 to Madrid. He was invited to return by the Count-Duke of Oliváres, and presented to Philip IV, a young man of something less than his own age. The King soon afterwards appointed him Court-painter. In 1629 Velazquez paid his first visit to Italy, spending a year in Rome and some time in Naples. His style was developed, but not radically altered, by study of the Italian masters. A second journey to Italy was undertaken in 1648, and on his return the King created Velazquez *Aposentador Mayor* or quartermaster, and conferred upon him the cross of Sant' Iago. In fulfilment of the duties of this office he followed the King to Irun in 1660, for the marriage of Louis XIV with Philip's daughter, the Infanta Maria Theresa, and in consequence of his exertions he was seized with the sickness which, on his return to Madrid proved mortal. The first phase of his art is one of simple but broad realism in the "kitchen-pieces." The masterpiece of the second manner, which may be taken to end with the second Italian journey, is "Las Lanzas," or "The Surrender of Breda," in the Prado; and to this time belong also the magnificent equestrian portraits of Philip IV, Don Baltasar Carlos, and the Oliváres, in the same place. The last and greatest manner is illustrated in "Las Hilanderas" ("The Carpet Manufactory of Santa Isabel de Madrid"), "Las Meninas" ("The Maids of Honour"), the "Venus with the Mirror," the "Æsopus," and the "Menippus."

6 Don Baltasar Carlos in the Riding School Gallery XVI

Canvas, $51\frac{3}{4} \times 40$ ($131 \cdot 5 \times 101 \cdot 6$). Bought by Mawson for Lord Hertford at Samuel Rogers' sale, 1856, No. 710, for £1,210 ls., thus described:—"Don Balthasar, son of Philip IV of Spain, in a black

and white dress, with crimson scarf, on a black charger, in the tennis court at Madrid; a cavalier, attended by a page, and other figures around; the royal mews are seen in the background. *This noble work was purchased in Spain by Mr. Woodburn for Mr. Rogers, at the recommendation of Sir David Wilkie.* Wilkie seems first to have mentioned it to Sir Robert Peel (Letter, Madrid, 28 Jan. 1828, Cunningham's *Life*, ii., 495-6)—

In Madrid I am in search, as you requested, for a Velazquez Signor Madrazo, another painter who deals has in his house . . . a duplicate of the Velazquez at Earl Grosvenor's of the little Infante Don Balthazar on Horseback in the Court-yard of the Palace. This last would be a desirable specimen, but its fellow being already in London would be an objection.

The picture was highly recommended by Mawson, and Lord Hertford wrote from Paris, 30 April 1856, "We might have a try for it without committing too great a folly." No. 11 at Manchester



6

Art Treasures Exhibition, 1857. Mentioned by Waagen, Supplement, p. 81. Bethnal Green, 307, as "Equestrian Portrait of Don Balthasar, Infante of Spain." British Institution, 1838, 1855; R.A., 1890. Stirling, ii. 630, note. Curtis, 133. Our picture and the more elaborate version at Grosvenor House appear to be preparations for a larger work never carried out. A. de Bernete y Moret, son of Aureliano de Bernete, does not, any more than his father, admit the authorship of Velazquez in either instance, and ascribes both pictures to Juan Bautista del Mazo (see his "School of Madrid, 1909"). One of his reasons, oddly enough, is that the composition is poor. Mazo was incapable of so original a design and magical an execution. Sir Walter Armstrong in *The Art of Velazquez*, part ii., 48, 51, has a too-ingenious theory, that both versions are mere repetitions by a pupil (Mazo) from a lost original. This is ruled out by the variations, and the fact that in one case the line of the building has been completely altered.

12 Don Baltasar Carlos in Infancy

Gallery XVI

Canvas, $46\frac{1}{4} \times 37\frac{1}{2}$ (117.5 × 95.3). Bought by Mawson for Lord Hertford at the Louis Philippe sale of the collection bequeathed

to him by Standish, Christie's, May 28 and 30, 1853, No. 222, for £1,680. Lord Hertford wrote to Mawson from Paris, 26 May 1853 :

I do not at all remember the Velazquez you allude to. By your account of it, it must be very good, and on the strength of your judgment you may purchase it for me if it does *not* go to an extravagant price and not much beyond what you think I might get for it in the improbable event of my not liking it. You know fancy has a great deal to do with pictures as with anything else.

Again, on June 11 :—

As for Velazquez I do not remember it at all, ainsi je ne puis rien dire, what frightens me a little is that it appears never to have struck me at the Louvre as I do not remember it at all. You gave a *prodigious* price for it, but as I have undoubted confidence in your taste and judgment, as well as in everything else, I daresay I shall like it, and I long to have a look at it, which I hope soon to be able to do.

No. 10 at Manchester Art Treasures Exhibition, 1857, as "Full-length Portrait of the Infant Don Balthazar in long dress."



12

Bethnal Green, 299. R.A., 1892. This portrait closely resembles that of the same baby prince in the picture by Velazquez, "Don Baltasar Carlos with his Dwarf," formerly in the gallery of the Earl of Carlisle at Castle Howard, and now in the Municipal Museum of Boston, U.S.A. In that picture the child is a little younger and decidedly more robust, while the dress, heavily laced with gold, is altogether different. In the present example, the dark-green curtain, one tassel, and the cushion have been painted by a brush less skilful than that of Velazquez—probably that of an assistant. In the Boston picture the gold-laced costume of the child and some other details would appear to be attributable to the same hand. Curtis (*Velazquez and Murillo: a descriptive and historical Catalogue*, 1883, No. 135) says that this may be one of 18 pictures mentioned in the accounts of Francisco de Rioja, Prothonotary of Aragon, for which Velazquez was paid 1,000 ducats in 1634.

88 The Lady with a Fan (*La Dame à l'Eventail*)

(Formerly "Portrait of a Spanish Lady") Gallery XVI

Canvas, $36\frac{1}{2} \times 26\frac{7}{8}$ (92·7 × 68·2). Bought by Baron James de Rothschild at the Aguado sale, Paris, 20–28 March 1843, for

12,750 f.; sold by him, and bought by Lord Hertford from F. Laneuville for 15,000 f., Paris, 9 October 1847 (Receipt); thus described by Ch. Blanc:—"Une dame en robe de couleur carmelite; elle est à mi-corps, gantée et tient un éventail. Gravé par Leroux dans l'œuvre Gavard. 97×70 centimètres. Ce morceau admirable a figuré à l'exposition de Manchester. Il appartient à Lord Hertford." It was No. 2, *Une dame à mi-corps, tenant un éventail*, 97×70, 12,950 f., in the sale of Prince Lucien Bonaparte, London, 1816; engraved by Pistrucci, No. 36, in the Lucien Bonaparte Gallery, 1812. No. 12 at Manchester Art Treasures Exhibition, 1857, as "Lady with a Fan"; Bethnal Green, 321, as "A Spanish Lady"; Waagen, Supplement, p. 81; Old Masters, 1888. One of the very few portraits by Velazquez of a lady outside the Spanish



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Court. The same lady is presented in the wonderful sketch portrait, "The Lady in the Mantilla," in the collection of the Duke of Devonshire. A. de Beruete in his *Velazquez*, English edition (1906), p. 71, makes the doubtful suggestion that the lady may be Francisca Velazquez, daughter of the painter, and wife of Juan Bautista del Mazo. Curtis, 265, who quotes Palomino, iii. 334, as possibly referring to this portrait:—

Retrato tambien en esto tiempo [about 1647] Velazquez con superior acierto una Dama de singular perfeccion; à cuyo asunto escribio Don Gabriel Bocangel este Epigramma, que no me ha parecido omitir, por su mucha agudeza en tan pocos numeros, para lisonjear con ellos el gusto de los Lectores:—

Llegante los soberanos
Ójos de lisi a imitar
Tal, que pudiste engañar
Nuestros ójos, nuestras manos.

Ofendiste su belleza
Silvio, a todas desigual
Porque tu la diste igual
Y no la naturaleza.

Beruete junior, in *The School of Madrid*, 1909, hands over the Devonshire House version to Mazo! If this were so the pupil, who has nowhere distinguished himself by work approaching this, would

have surpassed his master in both design and expression. What is puzzling is that the more finished, and presumably later portrait, should be less perfect in design.

Ascribed to Velazquez

70 A Boar Hunt

Gallery XVI

Canvas, $26\frac{3}{4} \times 43\frac{1}{4}$ (68×109.9). Bethnal Green, 322. Bought by Lord Hertford at Lord Northwick's sale, London, Phillips's, July-August 1859, No. 1096, for £325 10s., as

A Boar Hunt, said to be the original sketch of the large picture now in the National Gallery. From Lord Cowley's Collection.

The picture, like the sketch, came from Lord Cowley's Collection. It was given to Henry Wellesley, Lord Cowley, by Ferdinand VII. No. 70 is not, as is often assumed, a complete preliminary study



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for the "Boar Hunt," No. 197 in the National Gallery; nor is it a copy. It represents the same space, the "Hoyo," in the royal Park, but shows a sparser composition, of which only a group in the left half and the landscape agree precisely with the National Gallery picture. The moment is earlier; the King is confronted with the boar, which he has killed in the large picture. The ladies' carriages and spectators to the right are wanting, and the enclosure differs to the right. The hand, practised as it is, can hardly be that of the master himself, as we see it in the much injured but authentic and admirable canvas of the National Gallery. Curtis, 38, who says it is probably the picture brought to England in 1826 by Sir Lionel Hervey, formerly Minister to Spain, and exhibited by him at the British Institution in 1835.

Ascribed to Velazquez

100 The Infanta Margarita Maria

Gallery XVI

Canvas, $27\frac{1}{2} \times 21\frac{1}{2}$ (69.8×54.6). Bethnal Green, 314, as "A Spanish Princess." Possibly from the sale of the Duc de Morny, Paris, 31 May 1865, No. 128, *Portrait de Marie Thérèse d'Autriche en buste*, 65×54 , 6,200 f. Most of the portraits of the Infanta Margarita Maria at one time bore that name. The marked catalogue in B.A.A. gives Lord Hertford as purchaser of No. 127, also a Velazquez, and Boisselin as purchaser of No. 128, but the names of the purchasers may have been transposed.* This is one of several repetitions, and the best of its class, the style being unquestionably that of the master's studio or immediate entourage. The type most nearly approached here is that of the full-lengths in the Imperial Gallery of Vienna and the Städel Institut at Frankfort-am-Main, of which the former must rank as the first and best original, and the prototype of this class of portrait. Curtis, 258.

* An "Infante d'Espagne par Velazquez" was bought by Lord Hertford from C. J. Nieuwenhuys, Paris, 27 May 1852, for £200.

The Infanta Margarita was the daughter of Philip IV and Anne of Austria, his second wife. She was born 12 July 1651, betrothed to the Emperor Leopold I, 5 December 1666, but died on 12 March 1673. She is the princess in *Las Meninas*; there is an early portrait in the Louvre, and a later in the Prado.

After Velazquez

4 Don Baltasar Carlos, Infante of Spain

Gallery XVI

Canvas, 59 × 42 (149·8 × 106·6). Bought by Lord Hertford at the William Wells of Redleaf sale, 12 May 1848, No. 123, for £682 10s. Bethnal Green, 291. British Institution, 1828, 1837. No. 13 at Manchester Art Treasures Exhibition, 1857; R.A. 1872. Mentioned by Waagen, Supplement, p. 80. Stirling, *Annals of the Artists of Spain*, ii. 633. Curtis, 136. This picture is a slightly larger repetition of the painting by Velazquez No. 616 in the Imperial Gallery at Vienna, but feeble in drawing compared with that portrait, for which the Prince seems to have given unusually good sittings, considering his age. It is probably by Juan Bautista del Mazo, the pupil and son-in-law of the master. But another hand, it has been forgotten, is accountable for some part of the picture's present appearance. In the sale of Sir Joshua Reynolds, 1795, No. 89, was Velazquez's "Baltasar, Infante of Spain—a capital, small whole-length portrait of this scarce master" (£27 16s. 6d.) This picture passed into the Wells of Redleaf Collection (Leslie and Taylor, *Life of Reynolds*, ii. 140), and from that, as we have seen, to Lord Hertford's. Now Reynolds's pupil, Northcote, tells the following story (p. 189 of his *Life*):—

It was a particular pleasure to Sir Joshua when he got into his hands any damaged pictures by some eminent old master; and he has very frequently worked upon them with great advantage, and has often made them, both in effect and colour, vastly superior to what they had ever been in their original state. For instance, with respect to one picture by Velazquez, a full-length portrait of Philip IV of Spain when a boy [an obvious mistake for Prince Baltasar Carlos], I well remember, when I entered his painting-room one day, and saw this picture, he said to me, "See, there is a fine picture by Velazquez." I looked at it and greatly admired it, and with much simplicity said, "Indeed it is very fine; and how exactly it is in your own manner, Sir Joshua!" Yet it never entered into my mind that he had touched upon it, which was really the fact, and particularly on the face.

An examination of the picture confirms the story, though the re-painting affects the face less than some other parts. The shadow round the jaws has been worked upon, the forehead and the hair, which has lost its form; the left hand is now pure Reynolds; but it is chiefly on the background, as the cracks alone would prove, that he has repainted. To the right of the boy in the original was a table with a black hat on it and beyond that a grey piece of wall. Reynolds seems to have taken the dark patch of the hat as defining the shape of the table in a curve; has made the wall a sort of mantelpiece with a little book lying on it, and has broken a second curtain across it.

Baltasar Carlos, son of Phillip IV and his first wife Isabella of France, was born 17 Oct. 1629, and at an early age betrothed to Maria Anna, daughter of the Emperor Ferdinand III, but died before the wedding in his seventeenth year, a victim of the evil surroundings in which he had been allowed to grow up. His father married Maria Anna three years later. Besides the portraits here,

at Grosvenor House, in Boston, and Vienna, there is the famous equestrian portrait in the Prado, and one of the boy as a huntsman.

After Velazquez

106 Equestrian Portrait of Philip IV of Spain Gall. XVII

Canvas, $25\frac{7}{8} \times 22\frac{5}{8}$ ($65\cdot7 \times 57\cdot4$). This picture and No. 109 were, according to Sir J. Murray Scott, bought by Sir Richard Wallace from Nieuwenhuys, March 1872; they were Nos. 320 and 324 at Bethnal Green. In the Rogers sale, 1856, No. 693 was "Philip IV of Spain in black dress, hat and feather, on a bay charger in a landscape; he holds a bâton in his hand. *A finished study full of spirit and character for the great picture, under which it used to hang in the Retiro*" (£215 5s., Sir Thomas Baring). This may have been our picture, or another version. Our picture is a much reduced copy, by a contemporary painter, of the life-size equestrian portrait No. 1,066 in the Gallery of the Prado.

Philip IV (1605–1665) became King of Spain in 1621. His love of ease and pleasure led him to leave the management of affairs in the hands of Oliváres, and during his reign the decadence of the Spanish Empire was far advanced. The final blow, under which he succumbed, was the defeat of the Spanish forces by the Portuguese at Villa Viciosa. His chief claim to respect is the unwavering support he gave to Velazquez.

After Velazquez

109 Equestrian Portrait of the Count-Duke of Oliváres XVII

Canvas, $25\frac{3}{4} \times 22\frac{1}{2}$ ($65\cdot4 \times 57\cdot2$). The copy (as above) of the life-size equestrian portrait No. 1,069 in the Gallery of the Prado.

Gaspar de Guzman, third Count Oliváres and Duke of San Lucar de Barrameda, was born in Rome, 6 Jan. 1587, and died at Tero, 22 July 1645. He was destined for the Church, but the death of his elder brother brought him to Court. He married a maid of honour, and became Ambassador to Rome under Philip III. On the accession of Philip IV he became Prime Minister and arbiter of the affairs of Spain. His ambitious schemes led to some internal reforms, but he was ill-matched in foreign policy with Richelieu; war with France and Spain was disastrous, Portugal was driven to revolt, and Spanish colonies were lost. All this brought about his fall and banishment in 1643.

ADRIAEN VAN DE VELDE

Dutch School. Born at Amsterdam in 1635 or 1636; died there 12 January 1672. Pupil of his father, the marine painter William van de Velde the Elder, at Amsterdam, and afterwards of Jan Wynants and Philips Wouwerman at Haarlem; further developed under the influence of Paul Potter. He practised his art chiefly at Amsterdam. Notwithstanding a certain coldness and over deliberation in his execution, he was one of the most accomplished painters of landscape, cattle and figures that Holland produced during the great period of the seventeenth century. In small pieces his art is of the subtlest in the suggestion of atmospheric gradations; in large canvases such as those in the Wallace Collection and the Fitz-William Museum at Cambridge, he appears relatively frigid and hard. He painted figures in the works of Jacob van Ruisdael, Hobbema, Van der Heyden, Hackaert, and his

brother Willem van de Velde the Younger, respectively. His activity in this respect is traceable in pictures by these masters included in the Wallace Collection.

80 The Migration of Jacob

Gallery XVI

(Formerly "The Departure of Jacob from Egypt")

Canvas, $52\frac{1}{2} \times 70\frac{1}{2}$ (133.3×179). Inscribed to extreme left: *A. V. Velde f. 1663*. Bethnal Green, 64; in index, "Departure of Jacob into Egypt;" in text, "The Migration of Jacob (Gen. xxxii. 22). *From the collection of Cardinal Fesch.*" The second reference, *i.e.*, Jacob's leaving Laban with his "two wives," "eleven sons," "oxen and asses, flocks, and menservants and womenservants," is the right one, for, as De Groot points out, Jacob and his family are too young for the Egyptian migration. Smith, 2, thus described—



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A mountainous landscape, in which are introduced the patriarch Jacob, with his family and servants, conducting their flocks and herds through a vast campaign country. The composition of this capital picture consists of about twenty-five figures, two horses, four camels, eight cows, two mules, two asses, two monkeys, and fifty-five sheep. 4 ft. 4 in. by 6 ft. Canvas. Collection of the Countess de Verrue, 1737, 3,000 francs (£120); of M. Lindert de Neuville, 1765, 1,450 florins (£130); of M. Smeth Van Alphen, Rotterdam, 1811, 3,000 florins (£270); of M. Le Brun, Paris, 1811, 24,000 francs (£960).

Bought by Lord Hertford at the sale of Cardinal Fesch, Rome, 17 March 1845, No. 242 (No. 180 in Catalogue of 1841), 9,000 scudi (£2,400). De Groot, 2. Previous sales: P. L. de Neuville, Amsterdam, 19 June 1765 (Terw. 476), No. 101 (1,450 florins—in the collection in 1752 (Hoet, ii. 514); P. de Smeth van Alphen, Amsterdam, 1 August 1810, No. 140 (3,000 florins, Texier); J. B. P. Lebrun, Paris, 15 April 1811 (24,000 f., Cardinal Fesch). At the Art Treasures Exhibition, 1857, No. 31, as "The Migration of Jacob." Mentioned by Waagen, ii., 159. The picture is exceptional in the master's work for its elaboration and the size of the figures. A picture in the collection of Count Strogonoff, St. Petersburg (De Groot, 37) and No. 88 in the Fitz-William Museum, Cambridge (De Groot, 50) can be compared with it in the latter respect. It contains twenty-six figures, and eighty-two beasts of various kinds.

199 Noonday Rest

Gallery XIV

Panel, $12 \times 16\frac{1}{8}$ (30.5×41). Inscribed in centre below: *A. V. Velde f. 1663*. Bethnal Green, 216, as "Noonday Slumber." On the back is pasted the description from the sale list of Count

Schönborn of Pommersfelden, with the note: "No. 517 du catalogue, 1857." At his sale, Paris, 17-24 May 1867, No. 120, it was bought by Lord Hertford for 40,000 f. as "La Sieste" (B.A.A.) De Groot, 218. Parthey, ii., 704.

WILLEM VAN DE VELDE THE YOUNGER

Dutch School. Born at Amsterdam in 1633; died at Greenwich 6 April 1707. Pupil of his father, Willem van de Velde the Elder, and of Simon de Vlieger. The younger of the two marine painters of this name was up to 1677, and again temporarily in 1686, at Amsterdam. After 1677 both father and son were established in England, in the service of the English Crown. To each of them was granted a pension of £100 per annum: to the father "for taking and making draughts of sea-fights"; to the son for "putting the said draughts into colours." Both lived at Greenwich, the father dying there in 1693, the son in 1707. The father executed a great number of pen-and-ink drawings, of which some are in the Rijks-Museum at Amsterdam; but no painting has hitherto been recognised with certainty as his. The younger Van de Velde, though he does not equal Van de Cappelle in breadth and delicacy of aerial effect or in poetic charm, is remarkable for the accuracy of his draughtsmanship and the authority of his composition, and very happy too, notwithstanding a characteristic hardness, in the notation of atmospheric conditions; especially so in the rendering of masses of white sunlit cloud hanging heavy in skies of pale blue, and of white smoke showing whiter and colder still against clouds of chill grey.

77 A Naval Engagement

Gallery XVII

Canvas, $33\frac{1}{2} \times 42\frac{3}{4}$ ($85 \times 108\cdot5$). Signed on end of floating barrel: W.V.V. Bethnal Green, 89, as "The Battle of Solebay (Southwold Bay), Suffolk, fought between the Dutch and English and French, 1672." Smith, 109, and Supplement, 67, thus described under the latter number:—

A Naval Engagement between the united fleets of England and France, and the Dutch, fought in 1672, the former commanded by the Duke of York, the French by Admiral D'Estrées, and the latter by Admiral De Ruyter. The combined fleets cover the whole extent of the picture, and exhibit a scene of determined courage and heroic devotion, so strikingly evinced in that battle between the English and the Dutch; the French, from some political motive, taking very little part in the action. The principal or nearest group of ships to the spectator consists of four first-class vessels, lying nearly with their broadsides to each other in hot conflict. On the opposite side, and more retired, is a ship on fire: this is probably the one commanded by Lord Sandwich, who determinately perished with his ship. A fresh breeze agitates the waters, and the general appearance is that of a fine afternoon. 2 ft. $10\frac{1}{4}$ in. by 3 ft. $3\frac{1}{4}$ in. Canvas. Collection of the late Count Perregaux, 1841, 22,100 f. and 5 per cent. (£928). Bought in.

Under 109 the picture was described as "An Engagement between the English and the Dutch, fought in 1666; the former under the Duke of Albemarle, the latter under that of Admiral De Ruyter." Smith, 32, is described as "The Battle of Solebay, in 1672," 3 ft. by 4 ft. 5 in., canvas, in the collection of M. de Calonne. Another picture from that collection, representing the same event, "was sold in the collection of Sir Philip Stevens, Bart., in 1809, for 189 guineas." Another "Battle of Solebay," Smith, 198, 4 ft. by 7 ft. (about), canvas, was in the collection of the Marquis of Bute at Luton in 1835. No. 2,433 in the Amsterdam Gallery is *Naval Engagement near Solebay, 7 June 1672*, 112 × 182.

137 Shipping in a Calm

Gallery XVII

Canvas, $166 \times 90\frac{3}{4}$ ($167 \cdot 7 \times 230 \cdot 5$). Signed on floating spar in lower right corner: *W.V.V. 07.* Bethnal Green, 87, "Shipping in a



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Calm; from the Shuckburgh Collection," Smith, Supplement Addenda, 69; thus described:—

A View off the Dutch Coast, during a calm, with men-of-war at anchor. To the right, [*i.e.* spectator's left], among the most conspicuous, is a man-of-war firing a salute; she is filled with numerous figures, chiefly occupied in furling her sails. Close behind is the prow [stern] of another ship of war with sails unfurled; and beyond these, on the same side, are seen three ships of the line. An eight-oared boat, with a flag, in which are some distinguished persons, appears to have quitted one of the front ships, and is being rowed towards the opposite side, where there are two other men-of-war; and between these is a small craft apparently receiving passengers; several vessels and boats fill up this corner; beyond is a portion of land with a beacon, and in the extreme distance in the centre two other vessels are visible. 5 ft. 7 in. by 7 ft. 8 in. Canvas. This capital picture, which, with the exception of the one in the Musée at Amsterdam [No. 2,469, *The Y before Amsterdam*, $179 \cdot 5 \times 316$] is perhaps the largest known of that estimable period of the master, possesses all the exquisite finish and delicacy of his cabinet pictures, with the grandeur of effect and freedom of execution which the size and subject demand. It may be further observed of this *chef d'œuvre* of art, that the numerous figures which crowd the decks of the larger vessels, and are elsewhere distributed, are painted with a spirit and truth quite worthy of the pencil of Adriaen Vander Velde. Sold in the collection of the Earl of Lichfield, Shugborough Hall, 1842 (£1,186 and 5 per cent. duty). Bought by Mr. Farrer. Now [1842] in the collection of Edmund Higginson, Esq.

Bought by Lord Hertford at the sale of Edmund Higginson of Saltmarshes Castle, Christie's, 6 June 1846, No. 230, for £1,764. No. 30, "Large Sea Piece," at the Manchester Art Treasures Exhibition, 1857. Mentioned by Waagen, ii. p. 160. Exhibited, Old Masters, 1895.

143 A Coast Scene, with Fishing Boats

Gallery XIV

Canvas, $12\frac{3}{4} \times 14\frac{1}{4}$ ($32 \cdot 4 \times 36 \cdot 3$). Signed to right under boat: *W.V.V.* Bethnal Green, 186, "Boats at Low Water." On the back, in chalk, is the number "146" and the date "May 11/61." This identifies it with the picture bought by Birch for Lord Hertford at the sale of the Scarisbrick collection, Christie's, 11 May 1861, No. 146, as "*A Calm*, from the Vernon and Redleaf Collections," for £651. No. 82 in sale of William Wells of Redleaf,

Christie's, May 12-13, 1848, "from Lord Vernon's Collection," £15 15s. (Evans). This is therefore Smith, 145, thus described :—

A View on a River under the aspect of a calm, On the left [*i.e.* spectator's right] and close to the front, is a boat with two sailors in it, and a third standing by its side; a little distant from them are seen two fishing-smacks and a small boat on the farther side of a sandbank. The right [*i.e.*, left] of the picture exhibits two other fishing vessels, one of which has a dark main sail, and the other has her sails hanging loosely on the yards; a small sailing boat is near them. This beautiful picture is engraved by Canot. 1 ft. $\frac{3}{4}$ in. by 1 ft. $2\frac{3}{4}$ in. Canvas. Now [1835] in the collection of William Wells, Esq., Redleaf.

145 Ships in a Calm

Gallery XIV

Canvas, $12\frac{1}{2} \times 14$ ($31\cdot7 \times 35\cdot6$). Signed to extreme left on floating spar: *W. V. Velde*. Bethnal Green.—188, "Shipping."

194 The Embarkation of William, Prince of Orange

XIV

The figures by Adriaen van de Velde

Canvas, $18\frac{7}{8} \times 22\frac{3}{8}$ ($47\cdot9 \times 56\cdot8$). Signed on sack carried by a man: *W.V.V.* Bethnal Green, 139, as "The Embarkation of William III." On a label on the back "Un débarquement" and in pencil "Embarkation of Charles II in 1660, called by Parliament to the throne of England." Smith, 19, thus described :—

The Departure of Charles II from Schevening in 1660. The composition consists of a numerous assemblage of ships of various descriptions, among which, and about the middle, is a small vessel bearing the royal flag, on board of which are the king and his suite; several other boats, full of people, surround the vessel, and the shore is crowded with spectators, the most conspicuous of whom is a gentleman on horseback; a horse and cart may also be observed among the crowd. The fleet lies in the distance, firing a salute. 1 ft. 7 in. by 1 ft. 10 in. Canvas. Collection of M. Jan Tak, Leyden, 1781, 915 florins (£82). Now [1835] in the collection of Mad^{lle} Hoffman, at Haarlem. [The ships have Dutch flags. Smith, 97, describes another picture in the sale M. Cremer, 1816, *The Embarkation of King William III at Helvoetsluis*. In Lord Rendlesham's sale, Peter Cox & Co., 20 June 1806, No. 37 was *The Landing of King William at Gravesend*, 100 guineas.]

215 Ships in a Breeze

Gallery XIII

Panel, $16\frac{1}{4} \times 21\frac{1}{2}$ ($41\cdot2 \times 54\cdot6$). Signed on flag of nearest boat: *W.V.V.* Bethnal Green, 223, "The Breeze springing up," but very doubtful. This is Smith, Supplement, 4 :—

View off the coast during a Fresh Breeze. This excellent picture presents, on the left [*i.e.* spectator's right] a coaster scudding under main sail, carrying a blue flag at the yard arm, and having four men on board, and a small boat alongside, with two sailors in it; beyond these are several merchant ships receding in succession. On the opposite side are a ship-of-war, with a small boat at her side, and a vessel in full sail, approaching, painted in a clear tone of colouring. 1 ft. 5 ins. by 1 ft. 10 ins. Panel. Exhibited in the British Gallery, 1835. Earl Granville [1842].

Bought by Phillips for Lord Hertford in the sale of Lord Granville, Christie's, 21 June 1845, No. 18, for £556 10s. Remains of the date, and the number, in chalk, are on the back.

221 A Coast Scene, with Shipping

Gallery XIII

Panel, $14\frac{3}{8} \times 18\frac{7}{8}$ ($37\cdot2 \times 47\cdot9$). Signed on post to extreme right: *W. V. Velde 1675*. Bethnal Green, 227, "The Fishing Smack: on panel." This must be the *Mer Calme*, No. 42 in sale of Theodore Patureau, Paris, 20-21 April 1857, bought by Lord Hertford for 10,000 f. (B.A.A.) The size is given as 38·50 by 48·50. The signature and date agree, and the description. It is probably also Smith, Supplement, 7, thus described :—

View on the coast during a Fine Calm Evening. The principal object which meets the eye is a coaster lying near a sandbank, with the fore and

jib sails up, and her mainsail half reefed; a small vessel with a boat at her stern is on her starboard side, and at some distance off on the left [*i.e.* spectator's right] is a ship-of-war. The opposite side is remarkable for sandbanks, on one of which is a fisherman with a basket. This beautiful picture may also be known by a basket hung on a pole near the front, 1 ft. $3\frac{1}{2}$ in. by 1 ft. $7\frac{1}{4}$ in. Panel. Sold in the collection of Colonel Houlton, 1836, 145 guineas.

246 Landing from Ships of War

Gallery XIII

Canvas, $23\frac{3}{4} \times 29\frac{1}{4}$ ($60\cdot3 \times 74\cdot3$). Signed on rocks in foreground: *W. V. Velde*. Bethnal Green, 195, as "Dutch Man-of-War Saluting; known by the title of *Le Coup de Canon*." This is Smith, Supplement, Addenda, 72; thus described:—

View from the Shore in Calm Weather. On the left [*i.e.* spectator's right] are two men-of-war at anchor, the nearest of which is firing a salute; a boat with a blue flag, full of figures (among whom is a trumpeter) is being rowed from the ship towards the centre; a smack and a man-of-war are seen to the right [left], with other vessels dispersed in the distance; on the sandy beach, in front, are several workmen and other figures, variously occupied. 2 ft. by 2 ft. 5 in. Canvas. Sold in the collection of the Earl of Lichfield, at Shugborough Hall, August 1842 (£420 and 5 per cent. duty). Bought by Mr. Nieuwenhuys.

Another *Coup de Canon* was at the Jeremiah Harman sale, Christie's, 1844, £1,449 (Baron Rothschild), and the name has been given to other pictures (one is in the Amsterdam Gallery). Mr. Spielmann, on p. 108, referring to No. 137, says, "the fact is, I believe, that Lord Hertford obtained it in 1844 from the Harman sale for £1,449"; but "Mawson" is scored through in Messrs. Christie's catalogue. The man-of-war saluting has on her stern the figure of a golden lion. She is therefore probably the *Golden Lion*, flagship of Cornelis Tromp. In that case it is the Admiral himself who stands in the bow of the barge. The ship flies the pennant (blue with a cross) of the officer under whom she is commissioned. The fishing boats look like Mediterranean craft.

Cornelis Tromp (1629–91), second son of the older Tromp, served against the English in the Mediterranean, in the second Dutch war (Soleby and off the Dunes), but on De Ruyter's complaints of his disobedience was deprived of his command. In the third war he distinguished himself in the battle off Schooneveld (1673). After the peace he visited England in 1675, and was made a baronet by Charles II.

A picture by Vandervelde appears in an account of Lord Hertford's, 3 May 1845, 15,105 f.

VENETIAN SCHOOL

(EARLY 16TH CENTURY)

19 Cupid, wounded, complains to Venus or L'Amour piqué

(Formerly "Venus disarming Cupid") Gallery XVI

Canvas, $43\frac{1}{2} \times 54\frac{1}{2}$ ($110\cdot5 \times 138\cdot5$). Bethnal Green, 263, as "Venus disarming Love." This picture appears in the "Galerie du Palais Royal," 1786 (Orleans Gallery) as follows:—

L'Amour piqué. VI. Tableau de Georges Géorgion de Castel-Franco. Peint sur toile, 3 pieds 6 par 4 pieds 5. Le tems et les prétendues restaurations ont beaucoup endommagé ce tableau, qui, à en juger par les beautés qui ont été conservées, devoit être regardé comme une des plus belles et des plus agréables productions de Géorgion.

The accompanying engraving was begun by De Longueil and finished by L. M. Halbou. If the engraving represents at all faithfully the appearance of the picture at that time, it has

suffered further at the hands of restorers, for the drawing of the legs and drapery is much more reasonable. The later history of the picture is as follows. It was valued at 600 guineas in the Orleans sale as a Giorgione, under the title, *Cupid, stung by a Bee, complains to Venus* (Buchanan, who adds, "afterwards in possession of Walsh Porter, Esq."). Redford gives: "1799, sale of P. Benfield, Giorgione, *Venus chiding Cupid*, £5—Woodburn," which was doubtless another picture; 1800, with remainder of Orleans pictures, same title (Peter Coxe, auctioneer, no particulars); 1802, sale of Sir Simon Clarke, Giorgione, *Venus and Cupid stung by a bee*, from



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Orleans Collection, £94 10s.—Lord Suffolk; Christie's, 14 April 1810, sale of Walsh Porter, No. 23, from Orleans Collection, £336—Webster; 1859, sale of Lord Northwick, No. 996, *Cupid wounded by his own arrow, preferring his complaint to Venus*, from Orleans Gallery (£1,312 10s.),—Lord Hertford.* The subject, *Cupid stung by a bee*, appears in the Pseudo-Anacreontic pieces, first published by Henri Etienne at Paris, from an appendix to the Palatine MS. of the Greek Anthology. It is Bergk, 33. Love, stung by a bee that he had not seen asleep among roses, runs lamenting to Venus and tells her he is dying because "a little winged snake that they call a bee" has stung his finger. But she says "If the sting of a bee hurts, how much more must your arrows!" This piece was not known at the time the picture was painted. The incident is rather that Cupid has hurt himself with his own arrow. This picture was formerly attributed in the Wallace Collection, as in the Orleans Gallery, to Giorgione. It stands midway in style between his work and that of the early Titian. But it is too weak in construction and too empty in execution to be by either. The Venus, the Cupid, and the landscape-background approximate more closely to Titian in his Giorgionesque phase than to Giorgione himself.

(18TH CENTURY)

- 493 Panorama of the Harbour of Malta, with Fortified Islands**
 (Formerly "School of Canaletto") Gallery XII
 Canvas, 41 × 81 (104·2 × 205·8). Bethnal Green, 256, as
 "Venice: Panoramic View taken from the Giudecca." In a sale in
 Paris, 7–8 Feb. 1809 (catalogue in the British Museum), No. 17

* Crowe and Cavalcaselle refer to this picture, *History of Painting in North Italy*, ii., 168: "*Ex Northwick Collection*. No. 896 [mistake for 996]. Cupid takes "the hand of a young girl to wound it with his arrow. Distance landscape. This "small canvas, with figures under half lifesize, is a graceful bit in the style of "Varotari." The authors possibly confused this picture in memory with No. 1545, Padovanino, *Cupid with an arrow*. Waagen, III., 202, appears to refer to our picture, ascribing it to Vincenzo Catena.

was: Canaletti, quatre tableaux; une perspective de la ville de Venise, 92 (? livres). It is tempting to see in this entry the four Canalettos said by Waagen to have been inherited by Lord Hertford, along with our "Perspective." In that case they may have been bought by the third Marquis when Earl of Yarmouth. This painting was formerly supposed to be a bird's eye view of Venice, and has hitherto been catalogued under "School of Canaletto."



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The manner of painting, however, is not Canaletto's, it is now placed, provisionally, under the School of Venice. The view taken corresponds closely with a seventeenth century map of Valetta in the Parnis Collection in the museum there, to this is attached a topographical key. The point of view in our picture is lower than that of the map. Professor Zammit has been good enough to furnish the following note after examining a photograph of our picture :—

The date must be later than Manoel de Vilhena's Grand Mastership, for Fort Manoel is already built. I am inclined to put it to Pinto's time (1741-73) both from the shape of the frigates and also from the flag of the Grand Master on the bow of the last frigate on the extreme left, in which I trace the half-moons of Pinto's arms.

EUGÈNE-JOSEPH VERBOECKHOVEN

Belgian School. Born at Warneton in West Flanders 8 June 1799; died at Brussels 19 January 1881. Pupil of his father, Barthélemy Verboeckhoven. Painted chiefly sheep and cattle, but also on occasion other animals, and landscapes.

622 Sheep and Cows

Panel, $15\frac{7}{8} \times 21\frac{3}{4}$ (40.4×55.3). Inscribed in lower left corner: *Eugene Verboeckhoven f. 1844.* Bethnal Green, 456, as "Cattle and Sheep."

CLAUDE-JOSEPH VERNET

French School. Born at Avignon 14 August 1714; died in Paris, at his studio in the Louvre, 3 December 1789. Pupil of his father, Antoine Vernet, and of the Roman painter Bernardino Fergioni. He set out at the age of 18 for Italy, and seeing the sea for the first time experienced a profound artistic emotion, which revealed to him his true vocation in painting. At Rome he studied

ruins and landscapes, as well as the manners and costumes of the higher and lower class, of which in his Italian landscapes he gave very spirited representations. Soon the "Tempests," the "Calms," the "Moonlight Scenes," which were the outcome of these studies, became the fashion in Rome. He was recalled to France after an absence of 20 years, and arrived at Paris in 1753. He was "received" at the Académie Royale on 23 August of that year. Shortly afterwards the King gave him the order to paint the celebrated series "Les Ports de France," which occupied him for nine years. The principal canvases of that series are now in the Louvre.

135 Rocky Coast, with Shipping in a Storm Gallery XVII

Canvas, $33\frac{3}{4} \times 53\frac{1}{2}$ ($85\cdot8 \times 135\cdot9$). Inscribed on rocks to right: *J. Vernet f. 1754*. Painted on the canvas in lower left corner is the number "217." Bethnal Green, 368, as "A Shipwreck." A "Coast Scene," by Joseph Vernet, very similar in design to this work, but of colossal dimensions, is in the collection of Lord Leconfield at Petworth. The history of our picture can be made out from three sources—the work of M. Léon Lagrange, *Les Vernet*, in which extracts from *Le Livre de Raison* of C. J. Vernet are given; the "livrets" of the Salons of the eighteenth century, published by M. Guiffrey, and *Le Trésor de la Curiosité* of Charles Blanc.



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Vernet received in 1753, through the influence of the brother of Madame de Pompadour, the Marquis de Marigny, who had been his companion in Italy, the royal commission to paint the Ports of France. He arrived at Toulon from Marseilles 27 September 1754, and remained there till June 1756. He did not exhibit in 1754, but in 1755 he went to Paris and showed in the Salon a *Tempête* painted for the Marquis. This appears in the catalogue as "No. 102, *Tempête et Naufrage d'un Vaisseau*, tableau haut de 2 pieds et demi sur 4 pieds de large, tiré du cabinet de M. le Marquis de Marigny." The measurements are as nearly those of our picture as can be expected from the "conciergerie" of the Salon, who was responsible for the catalogue. But the picture is fully identified by the description in the Marquis de Menars et de Marigny's sale, in 1782 (Ch. Blanc):—

Une Tempête au bord de la mer; à droite une ville forte à laquelle conduit un chemin escarpé; en bas, un peu avant dans la mer, un vaisseau à trois mâts vient se briser contre un rocher; des matelots cherchent à se sauver dans une chaloupe. Sur le devant d'autres matelots tirent un cordage, attaché au vaisseau brisé, et deux hommes soutiennent une femme morte. Le lointain est couronné par un château et de hautes montagnes. Le tableau est daté 1754. 6,621 livres (Gros).

The picture was, therefore, painted either at Marseilles or Toulon at the beginning of Vernet's enterprise of the "Ports." *La Tempête*, No. 24 at the sale of Jacques Lafitte, Paris, 15 December 1834, 5,510 f. (Lafontaine), agrees in description with our picture;

but this and No. 25, *Le Calme*, a Mediterranean port, are said to have been executed for M. de Choiseul (B.A.A.) Mireur gives: 1869, Koucheleff-Bezborodko, *Tempête*, 88 × 137, 3,600 f., and this was our picture (de Ricci), which has the seal of that family on its back. See below, under No. 480.

480 A River Scene.

Gallery XX

Canvas, $24\frac{1}{2} \times 37\frac{1}{8}$ (62.3×94.3). Signed in lower right corner: *J. Vernet*. Bethnal Green, 364. Bought by Lord Hertford at the sale of Thomas Farrant and others, Christie's, 2 June 1855, No. 52, "Italian river scene, cascade, fisher in boat, perfect example," for £116 11s. Vernet painted, for the Marquis de Marigny, a pendant to No. 135, mentioned in the *Livre de Raison*, 177, *Paysage*; exhibited in the Salon of 1757, No. 9. It was in the sale of 1782 (see under No. 135), 3,500 livres (Rubis [? Robit] according to C. Blanc), thus described:—

Pendant; architecture, montagnes lointaines, figures et rivière. Sur le devant deux pêcheurs avec un bateau; plus loin six femmes occupées à laver du linge au bord d'une rivière; dans le haut on voit une grosse tour. Le ton du ciel est chaud; le tout est traité très pittoresquement (B.A.A.)

This would be the pendant of the picture at the Koucheleff-Bezborodko sale (see under No. 480), *La Pêche*, 83 × 135, 4,150 f. There is a curious resemblance here to our picture, which may have been a smaller version. In the distance is a long bridge, with a tower at the right end, and beyond that a spire and dome, evidently a French town.

ÉMILE-JEAN-HORACE CALLED HORACE VERNET

French School. Son of Carle and grandson of Joseph Vernet. Born in Paris, at his father's studio in the Louvre, in 1789; died in the same city 17 January 1863. His career was one of extraordinary brilliance and material success, artistically and socially. He first identified himself with the Bonapartist régime and the spirit of the Revolution, but afterwards became the special protégé of the Orleans branch of the French Royal Family. In 1828 he was appointed Director of the Académie de France at Rome, and remained there until 1834. He then paid a visit to Algeria. Versailles having been converted in 1833, by decree of Louis-Philippe, into an historical museum, that monarch confided to Horace Vernet in connection with it many tasks, including enormous canvases representing the battles of Jena, Friedland and Wagram. He next proceeded, by invitation of the Czar, to Russia; and, returning to France, was in 1837 sent officially to Algiers to obtain material for the series of battles which culminated in the taking of Constantine. The "Prise de la Smala" (1844) of the Versailles Gallery, one of the most colossal canvases ever carried out by a single painter, was among the pictures. Biblical scenes, of which there are examples in this Collection, were treated by Vernet in the modern spirit and Arab costume, a practice he defended before the Academy with evidence gathered in the East and in Africa. During his last period Vernet began to feel himself at a disadvantage in competition with his younger and more gifted contemporaries. In these last years he painted, among other things, scenes of the Crimean War, including "The Battle of the Alma." Posterity has hardly ratified the verdict of his contemporaries. Of his smaller compositions the Wallace Collection has the most complete and varied series. The extracts below from the *Livre de Raison* will be found in *Les Vernet* by Léon Lagrange.

277 A Roman Herdsman Driving Cattle

Canvas, $34 \times 51\frac{3}{4}$ ($86\cdot3 \times 131\cdot5$). Inscribed on foreground to right: *H. Vernet Rome 1829*. Bethnal Green, 342. Mentioned by Waagen in Lord Hertford's Collection, Supplement, p. 84 (1857).

280 The Arab Tale-Teller

Gallery XV



280

Canvas, $38\frac{1}{2} \times 53\frac{1}{2}$ ($97\cdot8 \times 136$). Inscribed to right below: *Horace Vernet Rome 1833*. Bethnal Green, 335. Painted for the Comte de Pembroke and sold by him to F. Laneuville, 17 March 1847, for 6,000 f.; bought by Lord Hertford; exhibited, Manchester, 1857, No. 44; Waagen, Supplement, p. 84.

336 An Eastern Trader

Gallery XV



336

Canvas, $10\frac{1}{4} \times 8$ ($26 \times 20\cdot3$). Signed to left: *HV*.

346 Judah and Tamar

Canvas, $50\frac{1}{2} \times 38$ ($128\cdot3 \times 96\cdot5$). Inscribed on foreground: *H^{ce}. Vernet Malte 1840*. Bethnal Green, 329. Bought by Lord Hertford from F. Petit, Paris, 29 March 1865, for 35,200 f. (Note by Sir J. Murray Scott, and bill.) Petit had purchased it at the Comte de Pourtalès sale, Paris, 27 March 1865, No. 305.

Rencontre de Thamar et de Juda. La jeune et belle veuve d'Onan, assise sur une pierre près d'un arbre et non loin d'un sentier tracé dans le désert, cache en partie son visage en recevant de l'amoureux patriarche l'anneau, le bracelet et le bâton servant de gage au chevreau qu'il lui a promis. En arrière de Juda est placé le chameau formant sa monture; plus loin, à travers un terrain semé de roches, chemine, en avant, Hiras, le pasteur de ses troupeaux. Gravé par M. Jazet. ($1\cdot29 \times 97$); 35,200 f. (B.A.A.)

The *Livre de Raison* gives: 1841, Mar. 4, Reçu de M. le Comte de Pourtalès pour un tableau représentant *Thamar et Juda*, 10,000 f.

349 Joseph's Coat

Canvas (arched top), $53\frac{7}{8} \times 39\frac{1}{2}$ (136.8×100.3). Inscribed to right below: *H^{ce}. Vernet Afrique 1853*. Bethnal Green, 338, as "The Brothers of Joseph Dipping his Coat." This is probably the Horace Vernet framed in 1857.

367 A Sentinel

Canvas, $25\frac{1}{8} \times 20\frac{7}{8}$ (63.8×53). Signed to right below: *H. Vernet*.

368 A Moorish Chief

Canvas, 25×21 (63.5×53.3). Inscribed in lower right corner: *H. Vernet 1824*. Probably 352, "A Moor," at Bethnal Green.

[**570 Soldiers Playing at Cards** See under Baron LEYS.]

572 The Emperor Napoleon I Reviewing the Imperial Guard in the Court of the Tuileries

Canvas, grisaille, $24\frac{1}{8} \times 36\frac{3}{4}$ (61.3×93.3). Signed in the lower right corner: *HV*. Bethnal Green, 348, as "Review in the Place du Carrousel, Paris, by Bonaparte when First Consul. *Engraved*." Probably *Revue de l'Empereur Napoléon aux Tuileries*. Grisaille; 3,000 f. at Thévenin sale, Paris, 1851 (Mireur). Horace Vernet painted for the Tsar Nicholas I a picture with the title *Revue de la Garde impériale par Napoléon I^{er} dans la Cour des Tuileries*. The Tsar said: "Ce tableau restera dans mon cabinet. Je veux avoir toujours sous mes yeux la garde impériale parce qu'elle a pu nous battre." He paid 25,000 livres for the picture in July 1838, and wanted Vernet to return to St. Petersburg (see Lagrange, op. cit.). Our grisaille is doubtless a study for the Tsar's picture.

575 The Apotheosis of Napoleon

Canvas, $20\frac{3}{4} \times 31\frac{1}{8}$ (52.7×79). Inscribed in lower left corner: *H. Vernet 1821*. Bethnal Green, 474. At the Jacques Lafitte sale, Paris, 15 December 1834, No. 28, *L'Apothéose de Napoléon*, toile, 22×34 pouces, fetched 2,150 f. (B.A.A.: the purchaser's name is given as Silvera). The *Livre de Raison* gives: 1840, mai 25, Reçu de M. Jazet pour un tableau représentant l'empereur Napoléon sortant de son tombeau, 4,000 f.

577 The Brigand Betrayed

Canvas, $20\frac{7}{8} \times 25\frac{1}{4}$ (53×64.2). Signed to left: *H. Vernet*. No. 479, "The Brigand Entrapped" at Bethnal Green. On 31 July 1831 Vernet was paid for the pictures, *Combat de Brigands* and *Confession du Brigand (Livre de Raison)*. Perhaps *Embuscade et Trahison*, 49×60 , in Baroilhet sale, 1855, 3,200 f. (Mireur). The *Confession* was bought by Lord Hertford from M. Saint in 1833 for 15,000 f.; probably *The Bandit's Repentance*, No. 90 in Murray Scott sale, 1913.

582 The Veteran at Home

Canvas, $17\frac{1}{2} \times 14\frac{3}{8}$ (44.5×36.5). Inscribed to right: *H. Vernet 1823*. Bethnal Green, 326, "The Soldier turned Ploughman."

584 Arabs Travelling in the Desert

Canvas, $18\frac{1}{4} \times 22\frac{5}{8}$ (46.3×57.5). Inscribed to right: *H. Vernet 1843*. Bethnal Green, 591, as "Arab Travelling." On the back is written: "Tableau exposé au Salon de 1844 sous le No. 1757." The *Livre de Raison* gives: 1844, mai 1-27, un petit tableau, *Voyage dans le désert*, 4,000 f.

585 The Lion Hunt

Canvas, $21\frac{1}{2} \times 31\frac{1}{2}$ ($54 \cdot 6 \times 80$). Inscribed to right: *H. Vernet, 1836*. Bethnal Green, 505, as "Lion Hunting. *Engraved*." On the back is this inscription:—"Reçu de Monsieur Charles Vandenberghe la somme de cinq mille cinq cents francs plus dix tableaux valeur quinze cents francs, pour vente d'un tableau peint par Horace Vernet représentant la chasse aux lions. Bruxelles le 1^e mai 1841. Pour acquit, J. Godecharle." The *Livre de Raison* gives: 1834, nov., *Chasse aux Lions*, vendu à M. de Ferson, 1,000 f.; and in 1836, Nov. 10, Reçu de M. Jazet pour un tableau représentant une *Chasse aux lions en Afrique*, 8,000 f. The latter was doubtless our picture.

593 A Bashi-Bazouk

Canvas, $21\frac{1}{4} \times 17\frac{7}{8}$ ($54 \times 45 \cdot 4$). Inscribed in lower left corner: *H. Vernet 1860*. Possibly 502, "An Albanian Chief," at Bethnal Green, or 584, "An Albanian." This is No. 14 in sale of Prince Demidoff di San Donato, Paris, 26 February 1863:—

Un Bachi-Bousouk, assis, tout armé, dans une cour; il fume et prend une tasse de café (55×46).

Bought by Lord Hertford for 12,400 f. (B.A.A.)

598 Peace and War

Canvas, $21\frac{1}{2} \times 17\frac{1}{2}$ ($54 \cdot 6 \times 44 \cdot 5$). Inscribed in lower right corner: *Horace Vernet 1820*. Bethnal Green, 577, as "The Guardsman turned Nurse."

606 Allan Macaulay

(From Scott's "Legend of Montrose")

Canvas, $25 \times 20\frac{1}{2}$ ($63 \cdot 5 \times 52$). Inscribed in lower left corner: *H. Vernet 1823*. Bethnal Green, 351. An inscription on the back runs: "Allan M'Aulay portant la tête de Hector, chef des enfants du brouillard. Sujet tiré de la 'Légende de Montrose' (Tales of my Landlord) de Walter Scott. [Here is the crown and cipher of the Duc d'Orléans] Peint par Horace Vernet en 1823." From the collection of the Duc d'Orléans. It appears in the "Galerie lithographiée de S. A. R. Monseigneur le Duc d'Orléans," lithographed by M. Bellay. Mireur gives: 1872, A. Clinton Hall, *Allan Macaulay*, 7,020 f.

607 The Dog of the Regiment Wounded

Canvas, $20\frac{3}{4} \times 24\frac{7}{8}$ ($52 \cdot 8 \times 63 \cdot 2$). Inscribed in lower left corner: *H. Vernet 1819*. Bethnal Green, 490. The *Livre de Raison* gives:



607

"1819, vendu deux tableaux à M. le duc de Berny: *Le Chien du Régiment et le Trompette blessé*, 5,000 f." These are doubtless our Nos. 607 and 613.

608 The Sportsman

Canvas, $18\frac{1}{8} \times 23\frac{1}{8}$ (46.1×58.8). Inscribed in lower left corner: *H. Vernet 1824*. Bethnal Green, 340, as "Duck Shooting." This is possibly the *Chasse* sold to M. Schickler for 8,000 f. on 5 December 1829 (*Livre de Raison*). Mireur gives: 1862, Vente D., *Chasse au marais*, 1,450 f.

610 A Lady Hawking

Canvas, $23\frac{1}{2} \times 19\frac{1}{8}$ (59.6×48.5). Inscribed in lower left corner: *H. Vernet 1839*. Written on the back is "17 Septembre 1839" in ink, and "B Thibon" in pencil. Bethnal Green, 346, as "Going out Hawking." This is the picture lithographed as No. 7 of a series, *Les Amazones*, by Ach. Giroux et Sabatière, and published in London, 1 September 1846 by E. Gambart.

613 The Dead Trumpeter

613

Canvas, $20\frac{5}{8} \times 24\frac{7}{8}$ (52.4×63.2). Inscribed in lower right corner: *H. Vernet 1819*. Bethnal Green, 484. See under No. 607.

614 The Quarry

Canvas, $18 \times 23\frac{1}{8}$ (45.7×58.7). Inscribed in lower right corner: *H. Vernet 1823*. Probably No. 339, "Death of the Stag," Bethnal Green.

619 The Duke of Nemours Entering Constantine

Zinc, $9\frac{3}{4} \times 7\frac{1}{8}$ (24.8×18.1). Signed in lower right corner: *H. Vernet*. Bethnal Green, 525, as "The Duke of Orleans entering Constantine, Algeria." Lord Hertford wrote to Mawson from Boulogne, 22 June 1855, as follows:—

I am rather uneasy at your having found an empty case. I see by my list that No. 60 ought to be the Taking of Constantine (on slate), by Horace Vernet. Pray have the goodness to let me know whether you remember having found it in the cases you had the goodness to unpack. It is *very delicate*, being painted on such a slight and brittle material.

The look of the picture behind deceived Lord Hertford; it is really painted on zinc. Mentioned by Waagen, Supplement, p. 85 (1857). This sketch belongs to the period of Vernet's work at Versailles, where he was occupied from 1836 to 1842. Four scenes from the siege and capture of Constantine were part of it. Constantine, in the north-east of Algeria, is built on a rock 2,100 ft. high, isolated on three sides by the ravine of the Rummel. The Duc de Nemours (1814–1896), second son of Louis Philippe, was in command of the advanced guard of the army which arrived on 6 October 1837 before the city, and took it by assault on the 15th, under General Valée.

719 A Charge of Cuirassiers

Water-colour, $9 \times 12\frac{1}{4}$ ($22\cdot9 \times 31\cdot3$). Inscribed in lower right corner: *H. Vernet 1823*. Bethnal Green, 685, 1874 catalogue. At the Brown sale, Bordeaux, 1842, was "Cuirassiers français—aquarelle de petites dimensions de couleur brillante" (4,000 f.).

724 Heron-Shooting

Sepia drawing, $7\frac{5}{8} \times 10\frac{1}{8}$ ($19\cdot4 \times 25\cdot8$). Signed to left: *H. Vernet*. Possibly 633, "Marsh Shooting" (water-colour), Bethnal Green.

728 On the March

Water-colour, $7\frac{1}{2} \times 5$ ($19\cdot1 \times 12\cdot7$). Inscribed in lower left corner: *H. Vernet 1823*. Title on old mount: "Napoleon's Polish Guard." Bethnal Green, 733, 1874 catalogue.

729 The Soldier's Grave

Sepia drawing, $4\frac{1}{2} \times 3\frac{3}{4}$ ($11\cdot5 \times 9\cdot5$). Signed in lower right corner: *H. V.* Bethnal Green, 1874 catalogue, 733*a*, "A Soldier's Grave."

740 A Sportsman

Water-colour, $3\frac{1}{2} \times 4\frac{7}{8}$ ($9 \times 12\cdot3$). Signed in lower left corner *H. Vernet*. Bethnal Green, 732*a*, 1874 catalogue, as "La Chasse."

741 A Drummer

Water-colour, 3×2 ($7\cdot6 \times 5\cdot1$). Signed to left below: *H. Vernet*.

743 Soldiers Firing

Water-colour, $2\frac{7}{8} \times 2$ ($7\cdot3 \times 5\cdot1$). Signed in lower right corner: *HV*.

Oil pictures by Horace Vernet at Bethnal Green, but not now in the Collection, are 347, "Grenadiers of the Imperial Guard at Elba"; 350, "Negress"; 478, "Polish Lancers"; 502, "Albanian Chief"; 510, "A Giaour"; 514, "Napoleon at Jena"; 536, "Fisherman Embarking"; 542, "Brigands in Prayer"; 554, "French Church in Algiers"; 571 and 578, "Cossack"; 584, "Albanian"; 588, "Monk in Prayer"; 622*a* (water-colour), "Napoleon at St. Helena" (in collection of the late Sir J. Murray Scott). Two other water-colours were 729, "Military Sketches" by H. Vernet and Bellangé, and 730, "Defence of Paris, 1814." The second was in the sale of Sir John Murray Scott, Christie's, 27 June 1913, No. 42, and the other may have been *Lance and Bayonet*, No. 43 in the same sale. In 1851 Lord Hertford bought four large "Battles" by Horace Vernet at King Louis Philippe's sale; they remained in the Rue Laffitte as the property of Sir J. Murray Scott, who bequeathed them to the National Gallery. At the Montcalm sale, Christie's, 4-5 May 1849, he had bought No. 95, *Une Odalisque*, 27×23 , £107 2s. This is no longer in the Collection.

ARIE (ARIAEN) DE VOIS

Dutch School. Born at Leyden about 1630; died there July 1680. Pupil of Nikolaus Knupfer at Utrecht, and of Abraham van den Tempel at Leyden. Influenced by Gerard Dou and Frans van

Mieris. Arie de Vois, though he cannot be well placed in the first rank of the Dutch "small masters," is one of the most accomplished, one of the most humorously observant of those who occupy a prominent place in the second rank.

205 A Scene of Rustic Courtship

Gallery XIV

Panel, $13\frac{1}{8} \times 10$ ($33\cdot3 \times 25\cdot4$). Inscribed under the mantelshelf: *A. D. Vois 1656*. Bethnal Green, 182, as "Dutch Courtship." It was in the Collection as far back as February 1859, when there is an account for cleaning and varnishing A. de Vois, "Interior." This picture, originally attributed in the catalogue to A. de Vois, was in



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earlier editions, on the authority of Dr. Bredius of The Hague, given to Slingeland, to whose work it bears a strong resemblance. On the reading of the signature, it was restored to De Vois in the ninth edition. De Groot, 115, who persists in the attribution to Slingeland. Dr. Bredius is of the same opinion.

CORNELIS DE VOS

Flemish School. Born at Hulst about 1585; died at Antwerp 9 May 1651. Pupil of David Remeus. He practised chiefly at Antwerp, where he was received into the Guild of Painters in 1608. He acquired great reputation as a portrait-painter, even by the side of Rubens and Van Dyck. Although he came under the influence of the former, he maintained more independence than any other contemporary Fleming. His portraiture is strong, sober, concentrated, objective, and withal full of vitality and character.

18 Portrait of a Flemish Gentleman

Gallery XVII

Panel, $47\frac{3}{8} \times 35\frac{7}{8}$ ($120\cdot4 \times 91\cdot1$). Bought with No. 22, its pendant, by Sir Richard Wallace from Nieuwenhuys, February 1872, for £300 (Note by Sir J. Murray Scott). Bethnal Green, 58, as "Portrait of a Burgomaster."



18



22

22 Portrait of a Flemish Lady

Gallery XVII

Panel, $47\frac{1}{4} \times 35\frac{1}{2}$ (120 × 90·1). See under No. 18. Bethnal Green, 62, as "Portrait of a Lady."

ANTOINE WATTEAU

French School. Born at Valenciennes in 1684; died at Nogent near Vincennes, 18 July 1721. Pupil first of an obscure painter at Valenciennes, then of Métayer, and afterwards of Claude Gillot. On leaving Métayer he entered the service of a manufacturer of coarse daubs destined for the provinces and for exportation. He next entered the studio of Claude Gillot. It was the example of this artist which directed his attention to the scenes of the Italian comedy and to schemes of fanciful and brilliant decoration. According to Caylus, Gillot and Watteau parted on bad terms. Watteau found a new home with Claude Audran, Keeper of the Luxembourg, and one of the first decorative draughtsmen of his day. There he had opportunities for the study of Rubens, his chief master. The beautiful gardens of the Luxembourg, less formal than those of the other royal palaces, left a deep impress on Watteau's landscape art. His two earliest extant paintings are supposed to be the "Départ de Troupe" (or "Recrue Allant Joindre le Régiment") and the "Halte d'Armée." These were the first of a series of military pictures on a small scale. Nevertheless, such genre-pieces, based entirely on Flemish models, as the "Boors Rejoicing" (or "La Vraie Gaiété") in the collection of Sir Edward Tennant, may well belong to at least as early a period. He is already himself in a remarkable group of works with numerous small figures which belong to his early, but by no means to his earliest, time. These are the "Accordée de Village" (different versions in the Soane Gallery and the collection of Mr. Alfred de Rothschild), the "Mariée de Village" (Potsdam), the "Signature du Contrat" (Arenberg Collection at Brussels), and the "Wedding Festivities," in the National Gallery of Ireland. On his return from a journey to Valenciennes the artist took up his abode with Sirois the dealer. In 1712 he came into contact with Crozat, and enjoyed unrivalled opportunities for the study of his great collection of paintings and drawings by old masters. It was then that he made acquaintance

with the Venetian masters of the sixteenth century, and with their example before him completely developed the finer and more poetic side of his art. If in his colour-schemes and the general arrangement of his pictures he owes much to Paolo Veronese, his mode of conception shows a natural affinity to that of Giorgione and the painters of his immediate group. In his own studies from nature, executed very frequently in three chalks, he became the greatest and most expressive draughtsman of the eighteenth century. He was received by the Académie Royale, 28 August 1717, the work presented being the "Embarquement pour l'Ile de Cythère," now in the Louvre, of which a more elaborate but less charming version is in the Royal Palace at Berlin. Watteau, never robust, developed at this period a restlessness and irritability peculiar to the phthisical temperament. He left Sirois and set up house with a new friend, the artist Nicolas Wleughels. Then he passed over to England, hoping thus to remedy the disordered state of his affairs. The climate of London had, as it would appear, a disastrous effect on his already shattered constitution. Returning some time before 1 September 1720, he took up his quarters with his faithful friend, the picture-dealer Gersaint. It was then that as a pictorial exercise he painted that incomparably brilliant improvisation, the "Enseigne de Gersaint," now in the Royal Palace at Berlin, and also No. 416 in this Collection. Becoming more and more restless as his malady increased, he left his kind host, and settled down in a lodging at Nogent near Vincennes, procured for him by the Abbé Haranger, Canon of Saint Germain l'Auxerrois. Here he expired in the arms of Gersaint, 18 July 1721. One of the last pieces upon which he was engaged was a "Christ on the Cross surrounded by Angels." A noble record of the artist's life-work was published in 1734 by M. de Julienne, *L'Œuvre d'Antoine Watteau*. Watteau was not only the inventor of *Fêtes Galantes*, and the most exquisite colourist among French artists of the eighteenth century. He was a poet-painter who transfigured the frivolities of his time into dream-like scenes.

THE ITALIAN COMEDIANS

In several pictures by Watteau in this Collection, as well as in two by Lancret (Nos. 401, 465), figures appear in the masquerade dress belonging to the "Italian Comedy." A troop of Italian comedians was in Paris under Louis XIV, and some of those characters were painted by Claude Gillot, the master of Watteau, who thus gave an imaginative lead to his pupil. While Watteau was still a boy at Valenciennes in 1697 the comedians gave offence to the King by appearing in *La Fausse prude*, a piece that was thought to aim at Madame de Maintenon. Their theatre was closed and themselves expelled from the country. A picture ascribed to Watteau and engraved by Jacob, *Le départ des comédiens italiens*, was formerly set down to this period, but this is obviously impossible: either it was a later work, or, as Dr. Dohme has suggested, by Gillot: the picture has disappeared. In June 1716 the comedians, banished for 19 years, were recalled by the Regent, played at the Opéra till their own house, the Hôtel de Bourgogne, was ready, became "Les Comédiens italiens de S. A. R. Monseigneur le duc d'Orléans," and were once more the delight of Paris. It is probable, therefore, that many of Watteau's Italian Comedy pieces date from 1716 onwards; it must be remembered, however, that *Les Jaloux*, which contained those characters, was, according to Mariette, presented to the Academy in 1712. It is clear, indeed, that several

of the figures of the Italian Comedy, such as Arlequin and Mezetin, had already passed into French popular drama, so that Watteau may well have been familiar with them.

As to the origin of these figures, and the precise composition of the Italian Company, accounts are not at every point clear. The popular Italian character-comedy is traced back to the "Atellane fables" of early Roman times, in which stock characters took part in an improvised drama. In the 16th century this re-appears in a double form: that of the *commedia dell' arte*, with scenes written only in skeleton, and linked together by Arlecchino; on the other hand, that of masked comedy, acted by typical figures speaking local dialects, viz., *Pantalone* (a Venetian merchant), *Dottore* (a Bolognese doctor), *Arlecchino* (a blundering servant from Bergamo) and others, along with some women's parts, such as *Colombina*. This comedy had a written form.

In Watteau's time we may suppose that there was a fluctuating company, according as one actor or actress or another developed a part, and to the characters above we may add *Pierrot*, who becomes *Gilles*, *Mezetin* (brought in as a sort of double of *Pierrot*), *Scaramouche* (in a Spanish don's dress), *Scapin*. For Watteau the attraction, besides that of picturesque costume, was the vague web of courtship, dalliance, intrigue and jealousy called up by those characters, who told half his story for him, but allowed him to give to it his own dreamy turn. The whole troupe is brought together in *L'Amour au Théâtre italien* (Berlin), and contrasted with *L'Amour au Théâtre français*.

The references below, "De Goncourt," are to the "Catalogue raisonné de l'Œuvre peint, dessiné et gravé d'Antoine Watteau," by Edmond de Goncourt, 1875.

377 The Music Lesson (La Leçon, or "Pour nous prouver que cette belle") Gallery XVIII

Panel, 7 x 9 (17·8 x 22·9). Bethnal Green, 467, "Palace Garden, with Figures." Engraved by L. Surugue [De Goncourt gives date



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of engraving 1719], the same size as the picture, and in the same sense. The following verses are on the plate:—

Pour nous prouver que cette belle
Trouve l'hymen un nœud fort doux
Le peintre nous la peint fidelle,
à suivre le ton d'un Époux.
Les Enfants qui sont autour d'elle
Sont les fruits de son tendre amour
Dont ce beau joueur de pruneau,
Pouvoit bien goûter quel que jour.

The same figure of the player occurs in No. 410 and in *Le Concert* at Potsdam. De Goncourt, No. 177. Our picture was

bought by Mawson for Lord Hertford at the sale of Samuel Rogers, Christie's, May 1856, No. 567, for 175 guineas. It is identified by the note of pictures in the sale sent by Mawson to Lord Hertford beforehand. There were two small pictures by Watteau :—

596 [should be 566] A very small Watteau of 2 figures, about 12 in. high, rather good, but not important.

567 A very small composition, part like your Lordship's splendid picture bought of Rochard. This little picture is much damaged, and has been added all round, and about 8 inches.

Our picture has been added to all round, apparently by the artist; Mawson exaggerated the damages. Lord Hertford replied from 2, Rue Laffitte, 25 April—

The Watteaus don't seem to be very famous, tho' the subjects are very pleasing.

April 30.

As for the Watteaus or Paters, you don't seem to have any very good opinion of them, so I leave Nos. 567 and 596 and any other to your taste and judgment, without the *least exaggeration* of price.

May 5.

I accept with gratitude your offer of cleaning Conway Castle [by Sir George Beaumont, No. 47 in sale of Sir John Murray Scott, 27 June 1913] and the Watteau. [A note of the purchases, in Lord Hertford's hand, is attached, including: "No. 567, Watteau, 175 guineas, Rogers' sale."]

The two pictures in the Rogers sale have an interesting history. They appear, with four other Watteaus and a "Lancrett," in the sale of Sir Joshua Reynolds, 12 March 1795, and are thus described :—

Watteau, 83. A pair. A *Masquerade* and a *Musical Conversation*, beautifully painted, the colouring exhibiting brilliancy of the Venetian School; the pencilling is light and admirably adapted to the subjects. £19 19s. 0d. and £20 9s. 6d.

On the margin of the marked copy of the sale catalogue in the Victoria and Albert Museum is the note: "extremely pretty." They passed into the possession of Reynolds's friend, Lord Carysfort, and at his sale, in 1828, *A Masquerade* and *Musical Conversation*, two small pictures, were bought for £63 by S. Rogers. At the Rogers sale they are described as "No. 566, *A Masquerade*, No. 567, *A Concert*, a companion to No. 566, group of five figures in masquerade dress. Both from Earl of Carysfort's Collection." No. 566 was bought by Sir Thomas Baring for £162 15s. A copy of our picture is in the collection of Earl Spencer at Althorp.

381 Gilles and His Family ("Sous un habit de Mezzetin" or "Le Concert de Famille") Gallery XVIII

Panel, $10\frac{3}{8} \times 7\frac{1}{8}$ (26.4×20). Bethnal Green, 452. Engraved by Thomassin fils and repeated in a quite small reduction entitled *Le Consert-Italien* (De Goncourt, p. 152). On the large engraving, of the size of the picture, are the verses :—

Sous un habit de Mezzetin
Ce gros brun au riant Visage
Sur la guitarrre avec sa main
Fait un aimable badinage.
Par les doux accords de sa voix
Enfants d'une bouche vermeille
Du beau sexe tant à la fois
Il charme les yeux et l'oreille.

The engraving, like that of No. 377, is in the same sense as the picture, which is unusual in the case of authentic pictures. "Ce gros brun" was, according to a note of Mariette which escaped the editor of *L'Abecedario*, "le Sieur Sirois, amy de Watteau, jouant de la guittare au milieu de sa famille, sous la figure d'un Mezetin." A drawing in sanguine for the heads of the two women is in the Print Room of the British Museum (Malcolm Collection). De Goncourt, No. 178. Mireur gives: 1753, Coypel, *Le Joueur de guitare*, bois, 1 pied—9 pouces), 330 f.; 1862, Duc de V., same title, 2,750 f. No picture under that title appears in De Goncourt's list, and the measurements and the date of the last sale make it possible that this



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was the picture bought by Lord Hertford. Spielmann, p. 58, confuses it with a larger picture at the De Julienne sale, 1767, and with the Lancret bought by Lord Hertford at the Louis Philippe sale. De Goncourt, p. 160, mentions at the sale of M. Lollier, 1789, No. 55:—

Un autre tableau, très fin, représentant cinq figures vêtues de différents habillements de caractère, vus jusqu'aux genoux. Ce petit morceau est du meilleur temps du coloriste. Bois, 9 p., 62 × 7 p.

Also at a sale, 9 April 1793, No. 79, *Concert dans un parc*, six figures, bois, 10 × 7 pouces, 65 livres. This was possibly our picture, (there is a sixth figure of a little child under the guitar); also, 1808, Bouchardon, No. 51, *Un petit tableau offrant un concert de famille*, bois; 1809, Pierre de Grand-Pré, No. 40, *Un petit tableau représentant cinq personnages occupés à faire de la musique*, 151 f. On the back of our picture is a seal, the letters *F D* combined, surrounded by a wreath of oak-leaves and acorns (? Duval of Geneva). The same seal appears on No. 225 by Van der Heyden, which was in the Duval sale. Our picture was therefore, no doubt, No. 47 in that sale, Phillips's, 12 May 1846, when it was bought by Farrer. It is thus described:—

A composition of six figures in theatrical costume. A sturdy youth, with a joyous and full face, occupies the centre of the subject; he sings, accompanying himself on the guitar; the persons by whom he is surrounded seem engaged in the service of Thalia; they were probably actors celebrated at the time in which Watteau lived; the background is composed of foliage, enriched with architecture. On panel; size, 11 in. × 8½ in.

387 Harlequin and Columbine ("Voulez-vous triompher des Belles") Gallery XVIII

Panel, $13\frac{1}{2} \times 10\frac{1}{8}$ (34.3×25.7). Bethnal Green, 472. Engraved the size of the picture by Thomassin fils in 1725 and dedicated to Messire Philippe de Cubières, de Grimoard, de Pestels, de Levy, comte de Caylus. The following verses are engraved on the plate:—

Voulez-vous triompher des Belles ;
Débitez-leur des Bagatelles ;
Parlez d'un ton facétieux ;
Et gardez-vous bien auprès d'elles
De prendre un masque sérieux.

L'Amour demande qu'on l'amuse ;
Il est enfant : toute la ruse,
Pour lui plaire, est d'être badin ;
Et souvent au Sage il refuse
Tout ce qu'obtient un Arlequin.

par C. MORAINÉ.



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De Goncourt, No. 179, who says:—

Le tableau de cette composition est peut-être celui qui passe sous le No. 95 à la vente du cabinet de M. de P. (9 mars 1779). Le catalogue le décrit ainsi: "Sept figures de caractère dans un jardin; sur le premier plan, Arlequin et Columbine sont assis." Il est vrai que l'expert dit le tableau gravé par Lépicié, mais les erreurs en attributions de gravures ne sont pas rares de la part des experts du xviii^e siècle. Peinture sur bois (H., 13 pouces, L. 9 pouces 6 lignes). Il repasse en 1789 sous le No. 129 à la vente Peters.

Mireur gives: 1842, Thielens, *Colombine et Arlequin*, 39×32 , 520 f., which does not tally in measurements, unless they are those of the frame. Our picture "belonged in 1860 to Richard Wallace, and was exhibited by him at the Boulevard des Italiens, No. 272" (M. Seymour de Ricci). An adaptation of our picture is the miniature, XI, 342, in the Wallace Collection.

389 The Champs Élysées (Les Champs-Élysées) Gall. XVIII

Panel, $12\frac{1}{2} \times 16\frac{3}{8}$ (31.7×41.5). Bethnal Green, 446, "Landscape with Pastoral Group, from the collection of the Comte de Morny."

Engraved as *Les Champs-Élysées* by N. Tardieu, the same size as the picture, "du cabinet de M^r. de Julienne." Our picture was in the sale of Blondel de Gagny, Paris, 10 December 1776, No. 222, thus described :—

Les Champs Élysées. Sur le premier plan quatre femmes assises, trois enfants qui jouent, un homme couché à terre et habillé en Mezetin, un autre homme debout près d'une fontaine; dans l'éloignement nombre de petites figures sous des arbres. Belle conservation, peint sur bois 1 pied par 1, 3 pouces; 650 f., Blondel d'Azincourt (B.A.A.)



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Bought by Lord Hertford for £945 at the sale of the Count de Morny, Phillips's, London, 21 June 1848, No. 77, as "*Les Champs Elysées*, the smaller picture, panel, $16\frac{1}{2} \times 12\frac{1}{2}$ inches." The *Art Union*, in reporting the sale, says :—

The most astonishing occurrence in the sale is the outrageous price given by the Marquis of Hertford for the small picture by Watteau. It would be the climax of imbecile judgment to say that such a picture was worthy of the sum.

Lord Hertford, writing to Mawson in 1852 with reference to the remainder of the De Morny Collection, says :—

Count de Morny's [pictures] are those we saw in London, and I bought all those I liked and *paid* for them as you well know.

De Goncourt, 116, adds the following sales: 17 February 1783, Blondel d'Azincourt, No. 34, same measurements, 8,000 livres [francs, Mireur]; 1787, Duc de Choiseul, No. 62. He adds that in the eighteenth century a repetition must have existed in England (perhaps painted by Watteau while in that country), for an engraving (oval) of Watteau's composition, published in London, 1782, bore the inscription: "From an original picture in the collection of M. A. Maskin." The author of this engraving appears to have been, of all people, William Blake, for an oval print, signed by him, is in the possession of Mr. A. G. B. Russell. It is entitled *Evening Amusement*, and a pendant is *Morning Amusement*, adapted to an oval from our No. 416, *Le Rendez-vous de Chasse*. It is amusing to see Watteau's little people taking on something of Blake's type of face. The collection of drawings of M. Reiset, afterwards in the possession of the Duc d'Aumale, included as No. 202 a study of the two women seated on the ground in *Les Champs-Élysées*, one, with head turned to the spectator, the other, holding her fan in both hands (pencil, black and red chalk). Among the *Figures de différents caractères*, No. 194 (De Goncourt, 571), is a little girl, seated on the ground, her left hand hidden in the folds of her skirt—a study for the group of children.

Exhibited, Old Masters, 1889, No. 93. Mentioned by Waagen, Supplement, p. 83 :—

2. A wood, with four ladies and a gentleman resting in the foreground ; another gentleman standing. The very tasteful composition . . . renders this also one of the chef d'œuvres of the master. From the collection of the Count de Morny.

On the back of our picture is painted, *C de B.*

391 Fête in a Park (*Les Amusements Champêtres*) XVIII.

Canvas, $49\frac{1}{4} \times 74$ ($125 \cdot 1 \times 188$). Bethnal Green, 402, "Landscape with Pastoral Groups" (See Lady Dilke, p. 85). This is a larger variation on the subject of *Les Champs-Élysées*, No. 389. The group in the right foreground is the same, but for the substitution of a seated gallant for the lady on the left ; the fountain with a naiad is replaced by a nymph on a pedestal, who also figures in the *Leçon d'Amour*, belonging to the German Emperor, and the *Fête Champêtre*, engraved by Lightfoot from a picture "in the collection



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of John Hilditch." The group of three little girls on the grass to the left is replaced by two little girls with a dog. There are other variations in the distant figures, and the landscape, which is more open ; the three trees of the foreground are thrown farther back. The title *Les Amusements Champêtres* properly belongs to a picture engraved by Audran, De Goncourt, 104, described under No. 199, catalogue Lebrun, 1791—

L'intérieur d'un jardin, composition de six figures où l'on voit deux hommes qui présentent des fleurs à des femmes. Plus loin deux enfants sont assis sur l'herbe, tenant des fleurs.

This picture, on wood, 11 pouces 3 lignes by $15\frac{1}{2}$ pouces, fetched 260 livres. The British Museum has a drawing for the woman who offers flowers in her apron ; the drawing has also served for *L'Embarquement pour Cythère*. See also the drawing De Goncourt, 568. Two other engravings, De Goncourt, Nos. 105, 106, bear this title : these are different compositions. A picture called *Les Amusements Champêtres* appeared at the Patureau sale, 1857, fetching 7,000 f. Our picture resembles *Les Amusements Champêtres* in the

foreground group only; the title would seem to have been given to it first at the sale of Cardinal Fesch. Its history, so far as it can be traced, is as follows:—1787, Vente M., *Intérieur d'un parc où 40 figures jouent et dansent* (4×6 pieds), sold with our No. 416 for 4,800 f.; 1791, 2^e Vente Lebrun, *La danse, entrée dans un parc où quarante figures jouent et dansent* (128×192), sold with our No. 416 for 10,000 f.; collection of Cardinal Fesch, 1841, No. 1,827; sale of the above, Rome, 31 May 1845, *Les Amusements Champêtres*, No. 453, 4×6 pieds, sold with our No. 416 for 5,000 scudi (29,350 f., Horsin Déon). The picture was bought by Lord Hertford at the De Morny sale, Phillips's No. 101, 21 June 1848, for £1,050. It appeared at the Manchester Art Treasures Exhibition, 1857, as No. 27, "*Fête Champêtre*, from the Fesch Collection." Mentioned by Waagen, ii., 156, in the collection of Lord Hertford, 1854:—

Groups of elegant figures enjoying the pleasures of the country. This fine picture is one of the chef-d'œuvres of the master in size, grace of action, harmony, power of colouring, and spirited execution. From the Fesch Collection.

Again in Supplement, p. 83:—

A wood with tall stems, with cheerful figures of ladies and cavaliers in various groups. On the right is the statue of a stout female figure on a pedestal. For tasteful distribution . . . From the De Morny Collection, where I had already seen and admired it.

395 The Fountain (La Cascade)

Gallery XVIII

Panel, $17\frac{1}{2} \times 13\frac{1}{4}$ (44·5×33·7). Probably 422, Bethnal Green, as *Sentimental Promenaders*. Engraved as *La Cascade* by G. Scotin, the size of the original, from a picture "du cabinet de M. de Mon-



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merqué." Also etched, a smaller size, by Mercier. De Goncourt, 115, who gives, 1780, at the Poullain sale, No. 112:—

Un bosquet orné d'un bassin avec des cascades. Un Espagnol et une femme debout s'entretiennent ensemble, pendant qu'un autre homme et une autre femme, assis, font la conversation; à leur pieds est assis un cinquième personnage, jouant de la guitare.

Sold with the *Danse Paysane*, 5,751 livres. Mireur gives: 1775, Chevalier de Grammont, *Un Mezzetin et une femme se promenant*

dans un jardin, 13 × 16 pouces, 400 f.; but the price, compared with the above, makes it unlikely that this was our picture. Mrs. Jameson, in her *Companion to the most celebrated Private Galleries in London*, 1844, mentions in the Rogers Collection "A Garden Scene, conversation between a lady and a cavalier." De Goncourt, p. 173, speaks of this having been in Miss Rogers' Collection. De Goncourt, p. 364, mentions a drawing in three chalks on grey paper, in the collection of M. de Chennevières, for the group of two children playing with a goat on the fountain. There are also studies for it in the Print Room, British Museum, from the collection of Miss James. Watteau used the same motive, taken from Sarrazin's sculpture at Marly, in *La Famille*, and *L'Assemblée dans un parc*, at Berlin. The composition, with other figures added to the left, appears in one of four tapestries of exquisite colour in the "Cabal Room" at Ham House. They are said to be of Mortlake manufacture, but the dates preclude this; one of them bears the name "Bradshaw."

The above notice takes for granted that our picture is the original by Watteau. It is not beyond suspicion in this respect, and the editor of *Watteau*, in *Les Classiques d'Art*, is among the adverse critics. A version in the collection of Mr. Alfred de Rothschild is in reverse, following the engraving; and the figures, thus disposed, are the foundation of a picture by Lancret, in the collection of Mr. Harland Peck (Burlington Fine Arts Club, 1913, reproduced in the catalogue).

410 The Music-Party (*Les Charmes de la Vie*)

XVIII

Canvas, $25\frac{1}{2} \times 36\frac{1}{4}$ (64·8 × 92·1). Bethnal Green, 377. Engraved by P. Aveline from the "tableau de Watteau, haut de 2 pieds sur 2 pieds 7 pouces de large. Tiré du cabinet de M. Glucq" (who was owner also of *Les Agréments de l'Esté*, engraved by Jaques de Favannes). De Goncourt, 117, who gives the following details:—The picture was No. 35 at the sale of 11 December 1784;



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the catalogue describes the negro and the player tuning his instrument, and notes the engraving by Aveline; also that the view is of the old Champs-Élysées, taken from the gallery of the Tuileries [M. Josz, *Watteau*, p. 309, says that the *Chaussée d'Antin* can be perfectly recognised in the distance]; again sold, 1809, sale of Pierre Grand-Pré, No. 39, as *Concert Champêtre*, 172 livres. There are studies in the *Figures de différents caractères* for the negro, No. 24 (De Goncourt, 374); between 52 and 53 in the Arsenal copy, De Goncourt, 404, for the Player (M. de Julienne had only a few

copies printed from Audran's plate); No. 117 (De Goncourt, 488) for the lady with a guitar (the drawing in black chalk is in the His de la Salle Collection in the Louvre); No. 266 (De Goncourt, 644), a study for the seated lady facing the spectator, engraved by Boucher; No. 117 was engraved in imitation of sanguine by Demarteau (De Goncourt, 781). The editor of *Watteau*, in *Les Classiques d'Art*, 1912, says that the Städel Institute at Frankfort has a study for our picture; also that "l'homme noir de gauche est sans doute de Vleughel." The figure tuning his instrument—one of Watteau's happiest designs—is, with a slight difference in the position of the hand, the same as in No. 377. This figure, with the nearest child and the objects between, recurs in *The Concert* in possession of the German Emperor at Potsdam. Probably the picture described by Waagen, Supplement, p. 83, in the collection of Lord Hertford, 1857:—

1. A Landscape, with figures of ladies and cavaliers in the foreground, listening to the sound of a theorbo played by a male figure standing before them. In power and transparency, and broad and spirited treatment, this picture is one of the most admirable by the master.

It is quite possible, though unlikely, that No. 381 is intended. *The Music Party* must be the picture referred to by Mawson (see under No. 377) "as your Lordship's splendid picture bought of Rochard," since it is "part like" No. 377. M. Francis Rochard is mentioned by De Goncourt, p. 361, as having had in his collection in London a guitar-player, by Watteau, erroneously supposed to be a portrait of Handel, and a water-colour after a Watteau in England resembling the landscape of *L'Île Enchantée* and *L'Amour Paisible* and with a figure like *Le Lorgneur* beside a seated group of a flute-player, a woman with a fan and a little child. (This was apparently the picture called *Le Lorgneur* in the Duval sale, 1846, No. 95, and Count de Morny, 1848, No. 68.)

416 The Halt during the Chase (Le Rendez-vous de Chasse) Gallery XVIII

Canvas, $48\frac{1}{2} \times 74\frac{1}{8}$ (123.2×188.3). Probably 398, Bethnal Green, "Picnic Party." Engraved by Aubert, with the notice,



"Le tableau original, haut de 4 pieds sur 6 de large. Ce tableau est dans le cabinet de M. Racine du Jonquoy." For an engraving by William Blake, *see* under No. 389. De Goncourt, 164, who gives the greater part of the following history:—26 Nov. 1787, No. 59, 800 livres; 1791, Lebrun, in company with *Les Amusements Champêtres*, withdrawn at 2,400 livres (Lebrun announced that he had paid 10,000 livres for them, without the frames); 1789, Emler, the two, 1,250 livres; 1841, collection of Cardinal Fesch, Nos. 1828, 1827; Rome, 31 May 1845, sale of Cardinal Fesch, the two Nos. 452, 453, 5,000 scudi (30,000 f.), No. 112, bought by Horsin Déon, who sold them to M. de Morny, at whose sale, 1852, the *Rendez-vous de Chasse* alone reached 25,000 f. It was still in the Duke's Collection at his death, when it reached 31,000 f., bought by Lord Hertford, 31 May 1865, No. 112. The following details may be added from Mireur, and the 1848 sale catalogue. At the sale of 1787 (*Vente M.*) and at that of Lebrun the title was *Repas de chasse à l'entrée d'un bois*. At the De Morny sale, Phillips's, 20 June 1848, No. 102, the title was *Le Repos de Chasse* (£766 10s. bid), in 1852, the title was *Le repos dans un parc*; in 1865, *Rendez-vous de chasse à l'entrée d'une forêt*. This picture is the last by Watteau of which we have certain knowledge. It was painted in 1720, the year before his death, when, as Gersaint notes, "sa santé délicate, ou pour mieux dire sa faiblesse, ne lui permettoit pas de s'occuper plus long-tems." It is said to have been a commission from his friends, M. and Madame de Julienne, in whose shooting-box at Saint Maur, between the woods of Vincennes and the river, with superb roses, he went to repose from time to time. The letter that follows no doubt gave rise to this idea, but there seems to be no evidence that the picture ever belonged to De Julienne; Watteau may have found landscape material, as well as still-life, at his friends' house. He writes:

À M^r de Julienne de la part de Watteau,

De Paris, le 3 de septembre.

Monsieur!

Par le retour de Marin, qui m'a apporté la venaison qu'il vous a plu de m'envoier dès le matin, je vous adresse la Toile où j'ai peinte la teste du sanglier et la teste du renard noir, et vous pourrez les dépêcher vers M. de Losmenil, car j'en ai fini pour le moment. Je ne puis m'en cacher mais cette grande toile me réjouist et j'en attends quelque retour de satisfaction de vostre part et de celle de Madame de Julienne qui aime aussi infiniment ce sujet de la chasse, comme moi-mesme. Il a fallu que Gersaint m'ammenât le bon homme La Serre pour agrandir la toile du costé droit, ou j'ai ajousté les chevaux dessous les arbres, car j'y éprouvois de la gesne depuys que j'y ay ajousté tout ce qui a esté décidé. Ainsi je pense reprendre ce costé là dès lundi à midi passé, parce que, dès le matin, je m'occupe des pensées à la sanguine. Je vous prie de ne pas m'oublier anvers madame de Julienne, à qui je baise les mains.

A. WATTEAU.

Later, perhaps to balance the extension to the right, a piece of canvas has been added to the left, on which the trees beyond the stump have been painted; this does not appear in the engraving, so that it may be a later modification to make a more exact pendant for No. 391.

439 A Lady at her Toilet (*La Toilette*)

Gallery XVIII

Canvas, $17\frac{1}{2} \times 14\frac{1}{2}$ ($44\cdot5 \times 36\cdot9$). Bethnal Green, 429. De Goncourt, p. 171, suggests that this may be the picture at the sale of the Marquis Maison in 1869. This is so, for Mireur gives, *La toilette*, 46×38 , 13,000 f., the measurements closely corresponding; and the

identification is clinched by the receipted bill of the dealer Delière for a picture "8 du catalogue," bought at that sale for 13,000 f. (plus 650 f. commission). Mireur also gives: 1777, Prince de Conti, *Une femme assise sortant du bain*, 130 f. Another picture of the same type, but different design, is *La toilette du matin*, engraved by P.M. (Mercier), a lady in chemise half-seated on a bed, while her maid presents to her a basin and sponge (De Goncourt, 94), possibly the picture once in possession of M. Thiers, baron de Crozat, *Une femme à sa première toilette, au sortir du lit*, bois, 12 x 9 pouces. The picture is now in the collection of the Princesse de Poix, née de Courval. Copies of both pictures, attributed to Vleughels, [are in the Musée de Valenciennes.



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Two studies in chalks for the picture in the Wallace Collection were in the collection of Miss James dispersed in 1891, Nos. 327 and 328 in the sale catalogue. The former was a single study for the nude figure; the latter showed three sketches. No. 327 is now in the Print Room of the British Museum, bequeathed by Mr. Salting. This picture shows Watteau strongly under the influence of Paul Veronese. It was perhaps painted during his visit to London, since Mercier, who engraved *La toilette du matin*, was then in London. At the public opening of the Wallace Collection it was still framed as an oval, and seems originally to have had that form. Exhibited, Old Masters, 1889, No. 108.

Two pictures attributed to Watteau at Bethnal Green, Nos. 434 and 440, "A Loving Conversation" and "Pastoral Group," were probably Nos. 138 and 138 at the sale of Sir John Murray Scott, Christie's, 27 June 1913. A version of *L'Accord Parfait*, from the Rue Laffitte Collection, was bequeathed by him to the National Gallery.

JAN BAPTIST CALLED GIOVANNI BATTISTA WEENIX

Dutch School. Born at Amsterdam in 1621; died at Ter Mey near Utrecht in 1660. Pupil, first of Jan Micker, then of Abraham Blomaert at Utrecht, and of Claes Moeyaert at Amsterdam. He visited Italy, and was there between 1642 and 1646, chiefly at Rome. Returning to Amsterdam, he remained there until 1649, after which he settled definitively at Utrecht, and at Ter Mey in its neighbourhood. While in Italy he studied specially the sea-coast and the people, the result being the stately scenes, half conventional, half real, of which good examples are in the Wallace Collection.

He painted also, in his later years, dead game as well as fruit and flowers, though the pictures properly ascribed to him, and not to his son, are less numerous than was formerly imagined. A magnificent piece by Jan Baptist which might be mistaken for the work of Jan Weenix is the vast "Hunting Scene," No. 1096 in the National Gallery. Another example is No. 1611 in the Rijks-Museum at Amsterdam. A "Poultry Yard among Ruins," signed by him, is No. 1620 in the Dresden Gallery. In the Episcopal Palace at Wurzburg is a "Piece with Dead Game." An admirable toilet scene, "A Lady at her Mirror," is in the Brussels Gallery.

117 Coast Scene, with Classic Ruins

Gallery XVII

Canvas, 33 × 42 (83·8 × 106·7). Inscribed on centre of pillar to left: *Gio. Batta Weenix 1649 16 Sep.* (In previous editions the date was wrongly given as "1664.") Bethnal Green, 88, as "Ruined Temple on the Sea-shore, with figures," attributed to Jan Weenix. Mireur gives the following, which may possibly be our picture: 18 mai 1707, Vente X., Amsterdam, *Un port de mer en Italie, avec personnages et animaux*, 310 f.; 1776, Blondel de Gagny, *Un homme tenant par la bride un cheval qui se cabre, d'autres figures, un chien, au loin en mer des vaisseaux s'aperçoivent*, toile, 30 × 38



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pouces, 5,001 f.; 1778, Gras, *Vue des environs de Gênes*; sur le devant une halte de chasse. Soixante-dix figures, toile, 2 pieds 9 pouces, 3 pieds, 6 pouces, 3,559 f.; 1793, Choiseul Praslin, *Un retour de chasse*, 36 × 48 pouces, 2,561 f. The same picture, probably, was at the sale, Paris, 16–17 March 1843, No. 49, of Paul Périer, *Vue d'un port*, toile, 84 × 110, 6,820 f. It had previously been in the "Galerie de l'Elysée Bourbon" (B.A.A.), i.e., the Duchesse de Berry's Collection. It was No. 30 in her sale 1837 (3,460 f.), and was purchased at the Périer sale by Lord Hertford (de Ricci). Compare with this picture Berghem's *Ancien Port de Gênes*, No. 25.

146 Coast Scene, with Buildings

Gallery XIV

Panel, 11 × 9½ (28 × 23·2). Bethnal Green, 159, as "Sea-port; on panel," attributed to Jan Weenix. Perhaps Mireur's: 1870, Vis Blockhuizen, *Un port de mer italien*, 29 × 23, 1,620 f.

JAN WEENIX

Dutch School. Born at Amsterdam in 1640; died there 20 September 1719. Pupil of his father, Baptist Weenix, and fellow-pupil of his cousin, Melchior de Hondcoeter. His father died when he was twenty years old, but even then the younger artist had so entirely

assimilated his style that his early works are often confused with those of Giovanni Battista (as the elder painter loved to style himself). Jan Weenix, though domiciled at Amsterdam, was from 1664 to 1668 at Utrecht, and resided from 1702 to 1712 at Bensberg near Düsseldorf, in the employment of Johann Wilhelm, Elector of the Palatinate. He had not the energy or the dramatic force displayed by Melchior de Hondecoeter in the representation of live birds and their habits, but surpassed him in the finish and the harmony of his decorative arrangements of dead game and still life; his colour is also cooler. Jan Weenix preferred, as a rule, to represent dead game and birds, while Hondecoeter was at his best when he depicted the flutter and fury of the poultry-yard. Jan Weenix also painted some portraits. The Wallace Collection contains an unsurpassed series of works by him, only equalled by that in the Alte Pinakothek of Munich, which has his master-piece—a vast group of dead stags and game, with a striking view of the Château of Bensberg. The decorative paintings divided between the Alte Pinakothek, the Royal Gallery of Schleissheim, and the Municipal Gallery of Augsburg belong to the series of game-pieces and hunting scenes painted between 1703 and 1712 for the Elector Palatine. To complete this undertaking, as well as other work, he made his headquarters up to 1716 at the court of the Elector at Düsseldorf.

59 Flower Piece, with Peacock

Gallery XVII

Canvas, $70 \times 65\frac{1}{4}$ ($177\cdot8 \times 165\cdot7$). Bethnal Green, 81, as "Fruit, Flowers, and Peacock," attributed to J. B. Weenix. From the



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sale of Lord Northwick, London, Phillips, July–August 1859, No. 156, £367 10s. It is thus described:—

A view in the garden of a château; in the foreground a finely sculptured fountain, on the pedestal of which is grouped a rich assemblage of fruits and flowers, and in the midst a monkey, whose enjoyment is disturbed by the sudden appearance of a hawk; to the right in the foreground a fine peacock displays the beauty of its plumage. A very important work.

62 White Cockatoo and other Birds

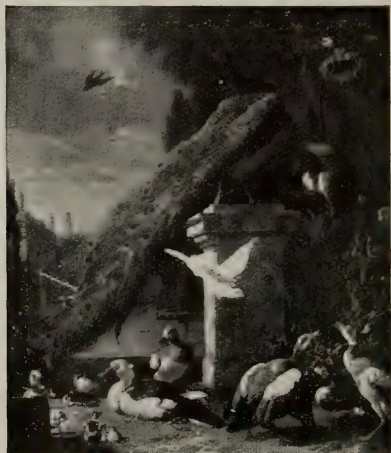
Gallery XIV

Canvas, $47\frac{1}{4} \times 43$ ($120 \times 109\cdot2$). Bethnal Green, 57, as "Cockatoo and other Birds."

64 Peacocks and Ducks

Gallery XVI

(Formerly "Peacock and other Birds," ascribed to M. de Hondecoeter)

Canvas, $81 \times 68\frac{1}{4}$ ($205\cdot8 \times 173\cdot4$). Bethnal Green, 309, under

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the present title, ascribed to J. B. Weenix. For the grounds of the transfer to Jan Weenix, see note under Melchior de Hondecoeter.

67 Red Macaw and other Birds

Gallery XIV

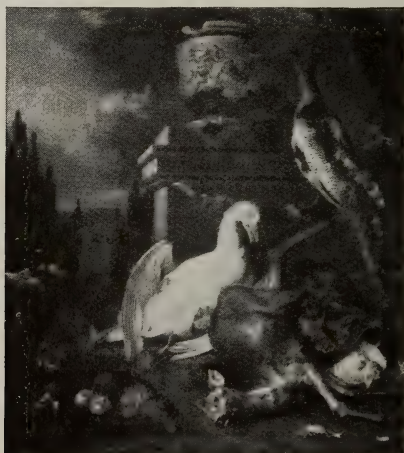
Canvas, $47\frac{1}{2} \times 43\frac{1}{4}$ ($120\cdot7 \times 109\cdot9$). Bethnal Green, 65, as "Macaw and other Birds."

69 Peacock, Dead Game, and Monkey

Gallery XVII

(Formerly "Dead Birds and Game," ascribed to M. de Hondecoeter)

Canvas, $73\frac{1}{2} \times 64\frac{1}{2}$ ($186\cdot7 \times 163\cdot8$). Bethnal Green, 77, as "Dead Game and Peacock, *from the collection of Cardinal Fesch.*"



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In the 13th edition of this catalogue, No. 140 was supposed to be the Fesch picture, but that proves to be from another source; No. 69, for reasons stated in a note under Melchior de Hondecoeter, p. 138, seems to be not by that painter but by Weenix, and is the

only other picture in the Collection fitting the Bethnal Green description. No. 87, however, proves to be the Fesch picture.

87 Hares, Pheasant and Fountain with Putti Gallery XVI
(Formerly, "Dead Game, with Sporting Dog")

Canvas, $62\frac{1}{4} \times 83$ (158.1×210.8). Possibly Bethnal Green, 73 or 293, "Dead Game and Dog." Waagen, Supplement, p. 80. Sir John Murray Scott stated that a Weenix had been bought for 1,850 livres [écus romains] from the collection of Cardinal Fesch, No. 252. The description in the sale list (March–April 1845) proves that this was the picture.

91 Dead Game Gallery XIV

Canvas, 35×39 (88.9×99). Inscribed in lower right corner: *J. Weenix f. 1691 (?)*. Possibly Bethnal Green, 69, "Dead Game."

98 Dead Game and Small Birds Gallery XVI

Canvas, $53\frac{1}{2} \times 67\frac{1}{2}$ (135.9×171.4). Bought for 41,500 f. by Lord Hertford at the sale of the Schönborn von Pommersfelden Collection, Paris, 17–24 May 1857, No. 126:—

Gibier mort. Dans un riche paysage, sur un pierre, au pied d'un groupe d'arbres, sont étalés un lièvre, deux faisans, deux perdrix près d'un fusil, d'une gibécière, d'un cornet et d'autres ustensiles de chasse. Sur les branches d'arbre deux pigeons perchés; à gauche la vue se perd sur un riche paysage. De premier importance et de première beauté. No. 636 du catalogue, 1857. Toile, 139×174 (B.A.A.) [In the collection since 1719.]

102 Flowers and Fruit Gallery XVII

Canvas, $49 \times 40\frac{3}{4}$ (124.4×103.5). Inscribed to left below: *J. Weenix f. 1696*.

103 Dead Hare and Dog Gallery XVII
(Formerly, "Dead Game")

Canvas, $48\frac{1}{4} \times 41\frac{3}{4}$ (122.4×106). Inscribed on stone base to right: *J. Weenix f. 1717*. Possibly Bethnal Green, 73 or 293, "Dead Game and Dog."

124 Dead Goose and Peacock Gallery XVI
(Formerly, "Dead Game and Peacock")

Canvas, $67\frac{3}{4} \times 47$ (172×119.3). Inscribed on stonework to right: *J. Weenix f. 1718*. Bethnal Green, 85, as "Dead Swan and Peacock," attributed to J. B. Weenix. Bought for 25,000 f. by Lord Hertford at the sale of the Schönborn von Pommersfelden Collection, Paris, 17–24 May 1867, No. 125:—

Trophée d'oiseaux.—Groupe d'un paon, d'un faisan, d'une oie et d'une perdrix. Le faisan et le paon sont étalés sur le socle d'un grand vase. L'oie, attachée par la patte à un tronc d'arbre, pend, les ailes étendues. Dans les branches de l'arbre volent deux pigeons. En avant, par terre, un panier de fruits, pêches et raisins, un melon une prune, des noisettes, un corne de chevreuil; à gauche un épagneul en arrêt. Signé sur le socle: *J. Weenix f. 1718*. Ce chef d'œuvre et les autres Weenix de la Collection sont décrits dans les catalogues de 1719 et 1746. Celui-ci étant daté de 1718 doit avoir été peint directement pour les Contes de Schönborn. No. 314 du catalogue, 1857. 173×118 . (B.A.A.)

140 Dead Peacock and Game Gallery XVII

Canvas, $45\frac{1}{4} \times 38\frac{1}{8}$ (114.9×96.8). Inscribed to left: *J. Weenix f. 1707*. Bethnal Green, 67, as "Dead Peacock and Hare." This picture is evidently one bought for 22,000 f. by Lord Hertford at the sale of the Schönborn von Pommersfelden Collection, Paris, 17–24 May 1867, No. 127:—

Le Paon.—Un paon et un lièvre morts sont étalés dans l'allée d'un parc. A droite, par terre, une perdrix et un geai sous un arbre auquel s'enroulent

des pampres chargés de grappes de raisin. Des oiseaux vivants sont perchés sur les branches de l'arbre; d'autres oiseaux voltigent dans l'air. Pour fond, dans le lointain, des statues, des édifices, la mer et le ciel. Très clair, très brillant. Les plumes des oiseaux, surtout celles du paon, miroitent au soleil et éblouissent. Signé à gauche: *J. Weenix f. 1707*. No. 310 du catalogue, 1857. Toile, 115 × 95. (B.A.A.) [It had been in the collection since 1719.]

A copy of the above notice, which had been removed from the back of the picture, has been found, completing the evidence.

141 Dead Hare, Fruit and Monkey Gallery XVII
(Formerly, "Dead Hare and Still Life")

Canvas, $46\frac{3}{4} \times 38\frac{1}{4}$ (118·8 × 97·2). Inscribed to left: *J. Weenix f. 1704*. Probably Bethnal Green, 66, as "Dead Game, Fruit and Monkey."

142 Dead Game, with Sporting Dog Gallery XVII

Canvas, $58 \times 49\frac{1}{2}$ (147·3 × 125·8). Possibly 73 or 293, Bethnal Green, as "Dead Game and Dog" attributed to J. B. Weenix.

174 Dead Hare and Still Life Gallery XIV

Canvas, $31\frac{1}{2} \times 24\frac{3}{4}$ (80 × 62·9). Inscribed in foreground to left: *J. Weenix f. 1692*.

182 Dead Hare and other Game Gallery XIV

Canvas, $34\frac{5}{8} \times 27\frac{1}{4}$ (88 × 69·3). Inscribed in upper left corner: *J. Weenix f.* (date indecipherable). Bought for 1,050 f. by Lord Hertford at the sale of the Schönborn von Pommersfelden Collection, Paris, 17–24 May 1867, No. 128:—

Le Lièvre. Un gros lièvre est pendu par les pattes, à côté de perdrix mortes et d'instruments de chasse. No. 343 du catalogue, 1857; 80 × 70 (B.A.A.) [In the collection since 1719.]

233 Dead Birds Gallery XIII

Canvas, $24 \times 18\frac{3}{4}$ (61 × 47·7).

It is difficult to identify the works of Jan Weenix in sale-lists from the similarity of their titles, and also in the Bethnal Green catalogue. That contains, under the names of the father and son, sixteen pictures by Jan Weenix, one on panel being no longer in the Collection. A Weenix appears in a list of pictures in Lord Hertford's Collection, framed in 1857, which from the measurements may be No. 87; a "Dead Game" upright, in 1859, which may be 140, and another "Dead Game" in the same year.

ADRIAEN VAN DER WERFF

Dutch School. Born at Kralingen near Rotterdam, 21 January 1659; died at Rotterdam 12 November 1722. Pupil of Eglon van der Neer. Domiciled at Rotterdam, but after 1696 very frequently at Düsseldorf, as Court-painter of Johann Wilhelm, Elector of the Palatinate. The prince conferred upon him the honour of knighthood, and we find the artist in consequence signing himself as here, in No. 151, "Chevalier van der Werff." His cold porcelain-like colour and mechanical finish are the cause that he is less appreciated by modern connoisseurs than by his contemporaries; but his general accomplishment and certainty of execution are not to be denied. He enjoyed the greatest success during his lifetime, his works being eagerly sought after and commanding very high prices. The most considerable collections of his paintings are in the Munich and Dresden Galleries. The National Gallery contains his portrait by himself.

151 Venus and Cupid

Gallery XIV

Panel, $17\frac{1}{2} \times 13$ ($44\cdot5 \times 33$). Inscribed on a stone in the stream in lower right corner: *Chev^r v^r Werff 1716*. Bethnal Green, 156. This appears to be Smith, 80, 125, and Supplement 28:—

Venus and Cupid in a Landscape. The beautiful goddess is represented in a profile view, sitting on a bank at the [right] side, apparently giving orders to Cupid, who is near her, armed with a bow and arrow. The Landscape exhibits a bold luxuriant scene. 1 ft. 5 in. by 1 ft. $\frac{3}{4}$ in. Panel, Collection of M. Duruey, 1797, 6,000 f. (£240); of Count Pourtalès, 1826; bought privately by the Writer and Mr. Emmerson, and sold to M. Boursault, 8,000 f. (£320). Purchased by Mr. Arteria, with the Boursault Collection, [1838] for Edmund Higginson, Esq., of Saltmarsh Castle.

On page 213 Smith gives a list of ten pictures purchased of the artist, a short time before his death, for Sir Gregory Page, Bart., for the sum of 33,000 florins. The picture above described, Smith, 125, was one of them. The picture was bought at the E. Higginson of Saltmarsh sale, Christie's, 5 June 1846, No. 141, as *Venus donnant une leçon de sagesse à l'Amour*, $17\frac{1}{2} \times 12\frac{3}{4}$, panel, from Pourtalès and Boursault Collections, No. 80 Smith's Catalogue, for £178 10s. by a purchaser whose name is variously given as Fisher and Ward, doubtless an agent of Lord Hertford.

165 Shepherd and Shepherdess (Déclaration d'Amour) XIV

Canvas, 18×15 ($45\cdot8 \times 38\cdot1$). Inscribed on bare patch of tree-trunk to left: *Adⁿ v Werff f^e 1690*. Bethnal Green, 168, as "Classic Group." On the back is a fragmentary printed label:—

Werff (Adrien Vander)
né près de Rotterdam en 1659, mort à
Rotterdam en 1722.
Elève d'Eglon van der Neer.



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105. Déclaration d'Amour.

Une jeune femme, vue de dos, le torse nu, est presque renversée par un jeune homme; au pied d'un arbre, et, derrière, un hermès du dieu Pan; près d'elle un bouquet de fleurs. Au second plan, groupe de femmes [ass]ises: fond de paysage an[tique, avec un obélisque. Signé sur le tronc de l'arbre. No. 586, catalogue de 1857. 47×39].

In the group to the left are three women and a man, laughing; beside them two lambs; from behind the tree a man is peering,

with raised finger ; an obelisk is behind the head of the woman. The sky is dark, with an effect of electric lighting on the foreground objects. The label identifies our picture as the *Déclaration d'Amour*, No. 130 in the sale of the Gallery of Count Schönbörn von Pommersfelden, Paris, 17th May 1867, when it was bought by Khalil Bey for 9,100 f. (B.A.A.) It was doubtless bought by Lord Hertford at the Khalil Bey sale, 1868, when it fetched 20,000 f. (Mireur). Smith, Supplement, 34, describes a picture on panel, $18\frac{1}{4} \times 15$, in the Museum at Berlin corresponding otherwise with No. 165.

A Nymph and a Faun. The view presents a rich Arcadian scene, in which is introduced a youthful faun clasping a nymph round the waist ; the latter bashfully conceals her face with her arm, and resists his embraces by clinging to a tree. A statue of Pan is erected near them, at the foot of which lies a bunch of flowers ; and beyond this are three nymphs and a faun, who survey with smiles the struggling female.

This picture is No. 492 in the Kaiser-Friedrich Museum, Berlin, entitled *Schäferszene*, 46×38 , on panel, apparently not signed. The composition is exactly the same as that of our picture.

RICHARD WESTALL R.A.

British School. Born at Hertford in 1765 ; died 4 December 1836. Apprenticed first to an heraldic engraver, but afterwards (1786) a student at the Royal Academy. He at one time kept house with Sir Thomas Lawrence, who greatly influenced his art. He gave lessons to Queen Victoria before her accession to the throne. Elected R.A., 1794. He painted historical, classical and imaginative subjects, and illustrated Shakespeare, Milton, and the Bible.

757 Venus and Sporting Cupids

Water-colour, $11\frac{1}{2} \times 15$ ($29 \cdot 2 \times 38$). Bethnal Green, 13, as "The Waking of Aphrodite." A water-colour of the same character, a Venus with two Cupids, belongs to Mr. H. Orkney Phillips, signed "R.W." A drawing by Westall, in the Angerstein Collection, of the same elements as ours, differently arranged, was engraved by R. M. Meadows in 1815.

After Reynolds

566 Cymon and Iphigenia

Panel, $7\frac{1}{2} \times 10\frac{1}{8}$ ($19 \cdot 1 \times 25 \cdot 7$). This painting is the copy on a small scale of a well-known work by Sir Joshua Reynolds in the picture-gallery at Buckingham Palace.

Lord Hertford mentions a picture by Westall at Lord Charles Townshend's sale in a letter to Mawson of 11 May 1854, but did not buy it ; and a *Zephyr*, No. 634 in the Rogers sale (letter of 25 April 1856), but did not buy that either.

SIR DAVID WILKIE R.A.

British School. Born in the parish of Cults, Fifeshire, 18 November 1785 ; died 1 June 1841. He studied from 1799 in the Trustees' Academy at Edinburgh ; came to London in 1805 and became a student at the Royal Academy. His "Village Politicians," exhibited there in 1806, attracted general attention. To this earlier time belong some of his most popular genre pictures, such as "The Blind Fiddler," "Rent Day," "The Cut Finger." He was elected A.R.A. in 1809, and R.A. in 1811. To the period between 1811 and 1825 belong "Blind Man's Buff," "The Letter of

Introduction," "Distraint for Rent," "The Rabbit on the Wall," "The Penny Wedding," "The Reading of the Will" (in the Neue Pinakothek, Munich), and "Chelsea Pensioners." Our pictures were painted shortly before Wilkie's foreign tour in 1825 to Italy and Spain, after which he broadened his style and treated historical subjects and portraiture in preference to genre; the peculiarities of his technique in the later period have caused an alarming deterioration in many of his paintings. On the death of Sir Thomas Lawrence in 1830 Wilkie was appointed Painter-in-Ordinary to the King, a post which he already filled in Scotland in succession to Sir Henry Raeburn. He was knighted in 1836. In the autumn of 1840 he undertook a tour in the East, going from Constantinople to the Holy Land and Egypt. He died on board the *Oriental* steamer, off Gibraltar. Wilkie's true province is humorous genre based on the closest and most sympathetic observation of types and manners, and happily preserving the individual in the type. His touch, when he confines himself to the scale best suited to it, combines sharpness and breadth with the highest finish.

352 The Scottish Toilet: Scene from "The Gentle Shepherd"

(Formerly "Scotch Lasses Dressing")

Gallery XV

Panel, $11\frac{1}{2} \times 14\frac{5}{8}$ ($29\cdot3 \times 37\cdot2$). Inscribed on chest in lower left corner: *D. Wilkie 1824*. Bethnal Green, 14. Wilkie painted a picture on this subject in 1823, *Scene from "The Gentle Shepherd,"* panel, 12×16 in., which was bought by Sir Robert Liston, a friend of his father's, for 80 guineas. See Cunningham's *Life of Sir David Wilkie*, iii. 526. It has hitherto been supposed that this was our picture,



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but the date forbids. To the following year belongs *Cottage Toilet* (*Scene from "The Gentle Shepherd"*), panel, 12×15 in., which agrees in size and date with our picture. This was begun, if Cunningham has not in the text confused the two, in 1823 for the Duke of Bedford, "whose Duchess inherited her mother's taste for the beauties both of painting and poetry." The subject "had been for some time in his mind" (ii. 108). The lines illustrated are—

While Peggy laces up her bosom fair,
Wi' a blue snood Jenny binds her hair;
Glaud, by his morning ingle, takes a beek;
The rising sun shines motley thro' the reek
A pipe his mouth, the lasses please his e'en,
And now and then his joke maun intervene.

The picture was bought by Mawson at the Duchess of Bedford's sale, July 1853, for £543. In letters from Paris to Mawson of June 23 and July 6, 1853, Lord Hertford asks for particulars of the

Duchess of Bedford's sale and on July 8 asks: "Is the Wilkie very good or only indifferent?" On July 12 he again writes:—

I do not much like buying pictures that I do not know by sight, but I have the greatest confidence in your taste and judgment and I must say I should like to have the Wilkie, as you say it is good . . . I am certain you will do the best and not give much more than you think they [the Wilkie, a Landseer and a Bonington] are worth, but I repeat I should like to have them, especially the *Wilkie*, as he is a rare master.

On July 19 he writes again—

By your description of the Wilkie and Bonington they must be very pretty and I long to see them.

Engraved by James Stewart. Mentioned by Waagen, Supplement, p. 92. Exhibited Old Masters, 1874. A later picture (1840) was "A Study of the Gentle Shepherd."

357 The Sportsman Refreshing

Gallery XV

Panel, $9\frac{7}{8} \times 11\frac{1}{2}$ ($25 \cdot 1 \times 29 \cdot 3$). Inscribed to left below: *D. Wilkie 1824*. Bethnal Green, 15, as "The Sportsman Refreshing." Bought by Mawson for Lord Hertford at the sale of the collection of



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General Phipps, Christie's, 1859, for £402 3s. At the back is the following inscription in ink on the panel:—

The Sportsman Refreshing, painted by Wilkie for General Phipps, by whom the subject was suggested. The Sportsman is a portrait of Lt.-Col. the Honble. C. B. Phipps. The farmer's daughter pouring out the ale is a portrait of Lady Lepel Charlotte Phipps.

Edmund Phipps,

May 24th 1844.

Exhibited, Old Masters, 1874. "The Sportsman," as it seems originally to have been called, was sold in 1824 to General the Hon. E. Phipps for 90 guineas (Cunningham, iii. 527).

FRANÇOIS-XAVIER WINTERHALTER

German School. Born at Baden-Baden in 1806; died in 1873. He studied at Munich and Rome, and in 1834 established himself in Paris, where he became Painter-in-Ordinary to Louis-Philippe, and afterwards to Napoleon III. Winterhalter in this development of his style became to all intents and purposes a French painter, and it would, perhaps, be more accurate to class him in the French rather than the German School. He painted not a few portraits of Queen Victoria, the Prince Consort, and other members of the Royal Family.

669 A Girl of Frascati

Water-colour, $9 \times 7\frac{1}{8}$ ($23 \times 18 \cdot 1$). Signed in lower right hand corner: *H Winterhalter*. Bethnal Green, 695, 1874 catalogue.

EMANUEL DE WITTE

Dutch School. Born, probably at Alkmaar, in 1617; died at Amsterdam in 1692. Pupil of Evert van Aelst at Delft. He practised at Alkmaar, Rotterdam, Delft, and finally, after 1656, at Amsterdam. He is pre-eminent among the Dutch masters of the seventeenth century as the painter of church interiors peopled by sombre crowds of worshippers, and seen in a luminous half-gloom traversed by bands of bright light. His style in the treatment of these subjects is absolutely opposed to that of the somewhat earlier painters of the Flemish School, Steenwyck the Younger and Pieter Neeffs the Elder, who obtained their chief effects by accuracy of linear perspective, while De Witte realised his by broad and masterly chiaroscuro. In his treatment of colour and of light and shade he shows some affinity to Pieter de Hooch.

254 Interior of a Protestant Church

Gallery XIII

Panel, $23\frac{1}{2} \times 17$ ($59\cdot7 \times 43\cdot2$). Inscribed to right below: *E. de Witte A° 1651*. Bethnal Green, 211, as "Interior of a Cathedral:



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Summer Time." Bought by Sir Richard Wallace at the Hodshon-Roëll sale, Amsterdam, 1872, No. 25, as "Intérieur d'une Église Protestante," for 27,000 gulden (Note by Sir J. Murray Scott). Old Masters, 1889. It is one of the finest productions of the artist.

PHILIPS WOUWERMAN

Dutch School. Baptised at Haarlem 24 May 1619; died there 19 May 1668. Pupil of his father, Paulus Joosten Wouwerman, of Frans Hals, Pieter Verbeeck and Jan Wynants, perhaps also of Pieter de Laer. He practised almost exclusively at Haarlem. His art shows a curious mixture of close observation of nature and conventionality in the conception and arrangement of his figure-subjects. Many things are beautifully done, but not often is a subject comprehensively and convincingly presented. He excels in rendering skies of tender blue in which hang heavy cumuli, and undulating hillocks of silver-grey sand tipped with pale light

65 The Horse Fair

Panel, $25 \times 34\frac{1}{2}$ ($63\cdot5 \times 87\cdot6$). Signed to the right below: *PHILIPS* (in monogram) *W.* Bethnal Green, 189. Smith, 13, and Supplement, 6, thus described:—

A Horse Fair. Styled by the engraver Moyreau, "Le Grand Marché aux Chevaux." This very capital picture exhibits an open country, divided in the middle distance by a river, whose course is lost among the distant mountains. The principal scene of activity is represented along the front and second grounds, on which may be numbered about twenty-four horses; exhibiting that noble animal in every variety of action, and nearly fifty persons. On the right of the picture is a coach, drawn by four fine gray horses; and in front of this object are a grey and a bay horse, on the latter of which are mounted a man and a boy; in advance of them is a group of four horses and several persons, among whom may be noticed a cavalier and a lady, observing the paces of a horse, which a jockey and his master are showing off; a gentleman, on a black horse, seems also to be watching the action of the animal. Near this person is a mare, lying down, and a foal standing by it, which a boy is approaching. On the opposite side of the picture is a gentleman on a cream-coloured horse, near two spirited grays, one of which is kicking, and a woman, a man, and a boy are escaping from its heels. From thence the eye looks over an open space, occupied by men and horses, receding in succession to the bank of the river, along which are houses and



65

tents concealed in part by trees. This picture is painted throughout with great care and delicacy, in what is termed the last manner of the master, remarkable for the prevalent gray or silvery hues of colouring: 2 ft. $1\frac{1}{2}$ in. by 2 ft. 11 in. Panel. [For further details given by Smith see below.]

Engraved by Moyreau, No. 18 of his series of 100 prints after Wouwerman. Mentioned by Buchanan, *Memoirs of Painting*, ii., 65; by Ch. Blanc, *Le Trésor de la Curiosité*, i., 8, 149 and ii., 196, 425; and by Waagen, Supplement, p. 89. De Groot, 183. Sales: Comtesse de Verrue, Paris, 27 March 1737, No. 87 (2,001 f., Comte de Clermont); Gaignat, Paris, December 1768 (14,560 f.); Robit, Paris, 21 May 1801 (16,150 f.). In the collection of the Duchesse de Berry, 1829 (Smith, who valued it at 1,200 guineas). Exhibited for private sale in the collection of the Duchesse de Berry, Christie's, 1834 (priced £2,000, but not sold). Sales: Duchesse de Berry, Paris, 4 April 1837, No. 47 (35,600 f.—or, according to Smith, 37,380 f.); Baron von Mecklenburg, Paris, 11 December 1854, No. 29 (80,000 f. with pendant—according to MS. note by Smith; it was in this collection in 1842 (Smith)). Lord Hertford wrote to Mawson from Paris, 27 June 1854:—

I daresay you know Baron Mecklenbourg, who had a very fine collection of pictures, among others the *Marché aux Chevaux* of Wouwerman

(the Duc de Berry's) poor man, he returned to his rooms in my house in perfect health, and dropped down dead. It is possible his pictures will come into the market, for I hear he has left no will.

Mr. Spielmann, p. 108, says that the picture "came from the Mecklenburg Gallery in 1856," and cost £3,200. Mireur gives 1854, 80,000 f. for *Le grand marché aux chevaux*.

144 Shoeing a Horse

Gallery XI

Panel, $13\frac{5}{8} \times 12\frac{1}{4}$ (34.7×31). Signed in lower right corner: *PHILIPS* (monogram) *W.* Bethnal Green, 183, as "Landscape: Shoeing a Horse." Mentioned by Waagen, Supplement, p. 89, as in possession of Lord Hertford, 1857. De Groot, 135. This picture, however, agrees with the description of Smith, 168, and Supplement, 60, thus described:—

A View of picturesque rocks, with buildings and ruins, part of which serve for a farrier's shop; the smith is occupied in shoeing an old white horse, and two men are working at the anvil; beyond which are two women, one of whom is asleep near a cradle; upon a road in the second distance are a waggon, with two horses, and a man pushing behind it. 13×11 in., panel, collection of M. Jan Tak, Leyden, 1781, 1,500 florins (£130); of Van Leyden, 1804, 2,400 f. (£96); now [1829] in the collection of Chevalier Erard, Paris; [Supplement, 60, adds] sold in the collection of the Chev. Erard, 1832, 5,700 f. (£228); in the collection [1842] of M. Martini, Paris.

This is separately entered under 162 by De Groot, who gives further particulars of the sales: Jan Tak, Soeterwoude, 5 September, 1781, No. 8, 1,500 florins, Hoefnagel; Van Leyden, Paris, 10 September, 1804, 2,400 f.; Chevalier Sébastien Erard, Paris, 23 April, 1832, No. 171, 5,700 f.; Martini, Paris, 23 March 1844, No. 37 [as *Le maréchal ferrant*, for 9,500 f.]. Mireur gives the sale of the Erard picture at 5,700 f., both in 1831 and in 1852. "From the Jumilhac collection in 1858, £200" (Spielmann, p. 108 erroneously). Mireur gives the picture at that sale as *Un cheval*.

187 A Coast Scene, with Figures

Gallery XIV

Panel, $9\frac{5}{8} \times 12\frac{3}{4}$ (24.4×32.4). Signed in lower right corner: *PHILIPS* (monogram) *W.* Bethnal Green, 130, as "Landscape with Figures." Waagen (ii. 160) mentions a picture with horses and figures, perhaps identical with this (1854). De Groot, 1075. Our picture, however, would seem to be Smith, Supplement, 260, thus described:—

A View on the Seashore, with a round-shaped hill on the left. The composition offers, near the centre of the foreground, a gentleman wearing a scarlet mantle, mounted on a brown horse, in conversation with a lady, and a gentleman standing near him; the former is attired in a blue and yellow dress; and the latter has his back to the spectator. Near these is a boy with two dogs; and on the further side of a bank is seen a woman with a basket on her back. A good specimen. 10 in. by $13\frac{1}{2}$ in. Formerly in the collection of Edward Gray, Esq. Now [1842] in that of Mr. Vanden Schriek, Louvain.

This is the picture entered separately by De Groot under 993, "*A View on the seashore at Scheveningen*, $9\frac{1}{2} \times 13$ in., in the sale of D. van den Schrieck, of Louvain, Brussels, 8 April 1861, No. 143, 6,600 f., Wallas of Paris." "Wallas" is probably a mistake for Richard (afterwards Sir Richard) Wallace, who sometimes acted at sales for Lord Hertford.

193 A Camp Scene

Gallery XIV

Panel, $15\frac{1}{4} \times 19\frac{5}{8}$ ($38\cdot7 \times 49\cdot9$). Signed in lower right corner: *PHILIPS* (monogram) *W.* Bethnal Green, 163, as "Outskirts of a Camp." Smith, 383; thus described:—

Reste d'Armée décampée. A view of a barren hill, on the right side of which is a tent with two flags, fastened on one staff, flying over it; near the tent are three horses, two of which are without riders; the third is mounted by a cavalier (who is lifting off his hat) with a woman up behind him; close to the front is a soldier seated on the ground, playing on a fiddle, accompanied by a boy at his side blowing a fife, to the music of which a woman is dancing and two soldiers looking on. The opposite side of the hill is occupied by troops and artillery. Engraved by [Pierre François] Beaumont, under the above title. [A copy of the engraving is pasted on the back of the picture.] This picture is of excellent quality, and in perfect preservation; its present worth is 450 guineas. Now [1829] in the collection of [the third] Marquis of Hertford. 15 in. by $19\frac{1}{2}$ in. Panel.

Mentioned by Ch. Blanc, *Le Trésor de la Curiosité*, ii., 470; De Groot, 862. Sales: Jacques Meyers, Rotterdam, 9 September 1722 (Hoet, i., 276), No. 109 (255 florins); Lord Rendlesham, London, 1810 (£336). Lord Yarmouth (afterwards third Marquis of Hertford) bought at the same sale for the Prince Regent a Wouwerman, "A Hunting Party at an Inn," that is now at Buckingham Palace, No. 63. Lord Hertford (fourth Marquess) bought at the Frédéric Kalkbrenner sale, Paris, 1850, for 25,000 f. a picture similar to No. 193, but larger: Wouwerman, *Un Camp*, 51×66 . Blanc says that it was as good as the "Spy" of the Perregaux Collection, and engraved in the *œuvre* of Wouwerman. It is no longer in the Collection.

216 Loading a Boat

Gallery XIII

(Formerly "A Coast Scene with Figures")

Panel, $15\frac{7}{8} \times 13\frac{3}{4}$ ($40\cdot4 \times 35$). Signed in lower right corner under the slip: *PHILIPS* (monogram) *W.*; on the canvas package are the letters: *X A* and *T.* Bethnal Green, 243, as "Loading a boat; on panel," ascribed to Peter Wouwerman. De Groot, 1076, "A hay-cart and a grey horse. Not a specially good picture." There are two carts and three horses, and the picture is a good example of Wouwerman. It agrees with the description of Smith, 135, 261 and 281:—

A View on the sea-shore. On the foreground are some men unloading a cart, drawn by two horses, one of which is lying down; another cart is arriving, and a man, with a dog [and gun] at his side, lies asleep near a tub [beyond them is a barge, and a cavalier in red cloak, and to the left the prow of a boat at anchor]. 15×13 in. Collection of R. de Boisset, 1777, 2,400 f. (£96); of Le Bas de Courmont, 1794, 22,600 assignats. [Smith, 261, appears to be the same picture] A landscape, with figures and horses, among them are several men engaged in loading a waggon (drawn by a white horse), and near it is a boy asleep. Collection of M. Smeth Van Alphen, Rotterdam (1810b) 1,800 florins (£162), 16×14 in. (Smith, 281, also) Peasants on the bank of a river, unloading a waggon, drawn by a white horse; behind which is another, drawn by a dun-coloured one; on the foreground is the driver, reposing with his dog. Collection of — Cremer, Rotterdam, 1816, 1,665 florins (£150), $15\frac{1}{2} \times 13\frac{1}{2}$ in.

This is entered separately by De Groot under 1003, with the following details of sales: Randon de Boisset, Paris, 2 February 1777, No. 95, 2,400 f.; Le Bas Courmont, Paris, 31 May 1794, 22,600 assignats; P. de Smeth van Alphen, Amsterdam, 1 August 1810, No. 122, 1,800 florins, Cremer; Thomas Theodor Cremer, Rotterdam, 16

April 1816, No. 132, 1,665 florins, Coclers; C. H. van Ourijk and others, Rotterdam, 19 July 1848, No. 105, 1,700 florins, Lamme; H. de Kat, Paris, 2 May 1866, No. 94, 20,000 f.

218 A Stream in Hilly Country

Gallery XIV

Canvas, $26\frac{1}{8} \times 22\frac{1}{2}$ ($66\cdot4 \times 57\cdot2$). Signed to the left at bottom: *PHL* (monogram) *W.* Bethnal Green, 167, "Landscape," ascribed to Peter Wouwerman. Smith, 104, thus described:—

A hilly Landscape, of a sandy soil, with a little valley in the middle, through which runs a stream traversed in part by a wooden bridge, over which a man is passing; further on two gentlemen watering their horses, one of which is of a grey colour and has its rider on its back; on the banks of the stream are two naked boys; a woman is seated, with her children, by the road-side. Engraved by Dunker, No. 29, in the Choiseul Gallery. [Particulars of sales mentioned below till 1817 follow.] Now [1829] in the collection of Edward Gray, Esq., valued at 600 guineas. 24 in. by 21 in. Canvas.



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Mentioned by Buchanan, *Memoirs of Painting*, ii., 346; Waagen, Supplement, p. 89; Ch. Blanc, i., 195; De Groot, 1077. Sales: Duc de Choiseul, Paris, 1772 (3,000 f.); ditto, 1777 (5,000 f.); Prince de Conti, 15 March 1779 (3,280 f.); Calonne, Paris, 21 April 1788 (3,900 f.); Marquis de Montesquiou, Paris, 9 December 1788 (4,021 f.); Sabatier, Paris, 20 March 1809 (2,400 f.); Villiers, Paris, 30 March 1812 (5,000 f.); Prince de Talleyrand, 7 July 1817, No. 45; the collection was sold privately as a whole to W. Buchanan, the London dealer. In the collection of Edward Gray, London, 1829. Sale: Casimir Périer, Christie's, 5 May 1848, No. 21, when it was bought for Lord Hertford at £409 10s. under the title of "Les Sables."

226 Afternoon Landscape, with a White Horse Gallery XIII

Panel, $16\frac{1}{2} \times 20\frac{1}{2}$ ($42 \times 52\cdot1$). Signed in lower left corner: *PHILIPS* (monogram) possibly followed by *W* and date. Bethnal Green, 192, "By the Riverside; on panel." Smith, 314, thus described:—

A Landscape, presenting a view of an open barren country; in the foreground of which is a group consisting of a gentleman on a brown horse, with a female on foot by his side, and a boy holding a gray horse, from which the rider has dismounted; close to the left side are three children feeding poultry. In the second distance are seen a traveller descending a hill, leading his horse by the bridle, and boys bathing. This picture possesses unusual freedom of pencilling and powerful effect. Collection of M. Muller, Amsterdam, 1827 (bought by Mr. Emmerson, 3,800 florins (£342). Now [1829] in the Collection of William Wells, Esq., of Redleaf. $13\frac{1}{2}$ in. by $20\frac{1}{2}$ in. Panel.

A printed notice from the Muller sale catalogue on the back confirms the identity of our picture with Smith, 314. It is headed:

"Wouwerman (Philippe). Hauteur, 4 paumes 1 ponce; largeur, 5 paumes 2 ponces. Panneau"; and proceeds: "81. Paysage montueux. Sur l'avant-plan un cheval de selle &c. Ce tableau est du ton le plus frais, du coloris le plus brillant, de la composition la plus riche, et occupe un rang distingué parmi les productions de ce maître célèbre." An MS. note adds: "This was taken from the catalogue of Mr. G. Muller, whose pictures were sold at Amsterdam, 2 April 1827," and on the margin:

Brondegeest:—

Florins.

3800

475

4275

£356

Our picture is, therefore, De Groot, 1112, as well as 221, the number he assigns to it. He remarks, "This dates from the transition from the early to the middle period. It is very effective." Mentioned by Waagen, Supplement, p. 160. Smith's statement that the picture was bought by Emmerson at the Muller sale should read "Brondegeest." It was in the Merle, Destouches and Robit Collections according to Redford; but he has mixed up the pedigree of lot 72 with that of our picture. At the sale of William Wells of Redleaf, Christie's, 12 May 1848, it was No. 71, bought by Lord Hertford for £535 10s. A bill of C. L. Nieuwenhuys, 14 August 1863, includes the following:—"Nettoyé et restauré un accident survenu au tableau de Wouwermans provenant de la collection Wells."

JAN WYNANTS

Dutch School. Born between 1615 and 1620 at Haarlem; died probably at Amsterdam after 1682. Little is at present known of his life or artistic training. He married in 1660 at Amsterdam and settled there. The dates on his pictures range from 1641 to 1679. He appears to have exercised considerable influence on the contemporary landscape painters whose art had its origin at Haarlem. The figures in his pictures were inserted for him by Philips Wouwerman while he worked at Haarlem, by Adriaen van de Velde and Lingelbach during his residence at Amsterdam. Though he is well represented in public galleries, the works of Wynants are not very numerous.



160

160 Landscape with Cattle

Gallery XIV

Cattle and figures are by Adriaen van de Velde

Canvas, $24\frac{1}{4} \times 35$ (61.6×88.9). Inscribed in foreground: *J. Wynants 1661*. Bethnal Green, 144 and 251, are simply called "Landscape." It is, therefore, doubtful which of our three pictures they were.

190 Landscape, with a bare Tree

Gallery XIV

Canvas, $18\frac{1}{2} \times 22\frac{3}{4}$ (47×57.8). Inscribed near tree to right: *Wijnants 1659*. Bought by Birch for Lord Hertford at the sale of Charles Scarisbrick, Christie's, 11-13 May 1861, No. 224 (£317 10s.).

An open landscape with figures descending a hilly road, cattle crossing ford below, near a group of trees, and clear open distance. A charming specimen.

249 A Hilly Landscape

Gallery XIII

Figures ascribed to Adriaen van de Velde

Canvas, $22 \times 19\frac{1}{4}$ (55.9×48.9). Signed to right below: *J. Wijnants*. On the back is the title: "*Une Route*." Described by Waagen, Supplement, p. 90, in the collection of Lord Hertford, 1857.

On the right [left] a dead tree, with a piece of water at its foot; behind are two sportsmen by Adrian van de Velde, who painted also the other figures in this picture; on the left [right] is his favourite sand-hill; in the centre of the middle distance are two light trees . . . a little *chef d'œuvre*.

This picture or No. 160 is probably the "beautiful landscape and figures, highly finished," No. 69, in the sale of Lord Yarmouth (afterwards third Marquis of Hertford), Christie's, 4 July 1807, bought in at 30 guineas.

FÉLIX FRANÇOIS GEORGES PHILIBERT ZIEM

French School. Born at Beaune in 1822; died 12 November 1911 in Paris. He was the son of a Croatian soldier made prisoner at Montereau in 1814, who afterwards settled in France. Educated at the art school at Dijon, he studied as an architect, carried off the Grand Prix at the age of 18, and set out for Rome, but turned to painting and visited Venice and Constantinople. His first exhibited pictures in 1849 were of those cities. He was chiefly a painter of marine and architectural subjects in combination, and more especially of the cities just named. He revels in blue waters, gay shipping, and splendid architecture; realising effects of a showy and brilliant character. He is largely represented in the Chauchard Collection in the Louvre, and in the municipal collection of the Petit Palais.



366

366 Venice

Canvas, $38\frac{1}{2} \times 58\frac{1}{2}$ (97.8×148.6). Signed on raft in lower right corner; *Ziem*. Bethnal Green, 349, as "*Venice: Looking down the Giudecca. Finished sketch for the great picture in Luxembourg Museum, Paris*." This is the picture reproduced on p. 17 of *Les Arts*, March 1912; another variant is on p. 24.

Two other pictures by Ziem were at Bethnal Green: No. 635, "View in Constantinople: on carton," and 644, "Sea Port." These were in the sale of Sir John Murray Scott, Christie's, 27 June 1913, Nos. 44 and 45.

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161 A. van der Neer	213 Berchem	265 Couture
162 Coques	214 Netscher	266 Diaz
163 Mieris, <i>W. van</i>	215 Velde, <i>W. vande</i>	267 Decamps
164 Hobbema	216 Wouwerman	268 Diaz
165 Van der Werff	217 A. van der Neer	269 Decamps
166 Bourse	218 Wouwerman	270 Bonington
167 Netscher	219 Potter	271 Isabey
168 Dou	220 Mieris, <i>W. van</i>	272 Prud'hon
169 Ostade, <i>A. van</i>	221 Velde, <i>W. vande</i>	273 Bonington
170 Dou	222 Du Jardin	274 Géricault
171 Schalcken	223 Coques	275 Leys
172 Cuypp	224 Maes	276 Delaroche
173 Rembrandt ?	225 Van der Heyden	277 Vernet, <i>H.</i>
174 Weenix, <i>J.</i>	226 Wouwerman	278 Landelle
175 De Heem	227 Teniers, <i>D.</i>	279 Cogniet
176 Mieris, <i>J. van</i>	228 Cuypp	280 Vernet, <i>H.</i>
177 Dou	229 Rembrandt	281 Corot .

282	Delacroix	334	Marilhat	385	Boucher
283	Rousseau	335	Isabey	386	Pater
284	Scheffer	336	Vernet, <i>H.</i>	387	Watteau
285	Roqueplan	337	Meissonier	388	Greuze
286	Delaroche	338	Pettenkofen	389	Watteau
287	Meissonier	339	Bonington	390	Boucher
288	Couture	340	Couture	391	Watteau
289	} Meissonier	341	Bonington	392	Le Moine
290		342	Heilbuth	393	Lancret
291		343	Stanfield	394	Fragonard
292	Decamps	344	Troyon	395	Watteau
293	Marilhat	345	Decamps	396	Greuze
294	Decamps	346	Vernet, <i>H.</i>	397	Pater
295	Prud'hon	347	Prud'hon	398	Greuze
296	Decamps	348	Prud'hon and Mayer	399	Boucher
297	Meissonier	349	Vernet, <i>H.</i>	400	Pater
298	Scheffer	350	Decamps	401	Lancret
299	Dupré	351	Bonington	402	} Greuze
300	Delaroche	352	Wilkie	403	
301	Gérôme	353	Decamps	404	Fragonard
302	Decamps	354	Stanfield	405	} Pater
303	Gros	355	Delaroche	406	
304	} Decamps	356	Marilhat	407	Greuze
305		357	Wilkie	408	} Lancret
306	Gérôme	358	Delaroche	409	
307	Decamps	359	Troyon	410	Watteau
308	Gallait	360	Isabey	411	Boucher
309	Cooper	361	Robert-Fleury	412	Fragonard
310	Nuyen	362	Bonington	413	Greuze
311	Delaroche	363	Brascassat	414	Nattier (? with Tocqué)
312	Diaz	364	} Bonheur	415	Greuze
313	Prud'hon	365		416	Watteau
314	Delaroche	366	Ziem	417	Le Moine
315	Prud'hon	367	} Vernet, <i>H.</i>	418	Boucher
316	Scheffer	368		419	Greuze
317	Marilhat	369	Meissonier	420	Pater ?
318	Decamps	370	Couture	421	Greuze
319	Bonington	371	Meissonier	422	Lancret
320	Delaroche	372	Bonheur	423	Boucher
321	Scheffer	373	Landseer	424	Pater
322	} Bonington	374	Fauvelet	425	Greuze
323		375	Bonington	426	Pater
324	Delacroix	376	Landseer	427	} Greuze
325	} Meissonier	377	Watteau	428	
326		378	Lancret	429	Boucher
327		379	Fragonard	430	Fragonard
328		380	Pater	431	} Boucher
329		381	Watteau	432	
330		382	Fragonard	433	} Greuze
331		383	Pater	434	
332		384	Greuze	435	Boilly
333	Bonington				

436	Lancret	490	Boucher	547	Holbein
437	Nattier	491	Guardi		(Imitation of)
438	Boucher	492	} Canaletto	548	Flemish School
439	Watteau	493		549	Florentine
440	} Greuze	494	Guardi		School
443		495	} to } Canaletto	550	Sienese School
444	} Boucher	501		551	Clouet, <i>J.</i> (copy)
447		502	} Guardi	552	Parma, School of
448	Lancret	503		553	Roman School
449	Le Brun, <i>Vigée</i>	504	} to } Canaletto	554	Holbein,
450	Lancret	505			(Imitation of)
451	Van Loo, <i>C. A.</i>	507		555	Bronzino
452	Pater	508	Guardi	556	Florentine
453	Nattier	509	} to } Canaletto		School
454	Greuze	516		557	Von Angeli
455	Fragonard	517	} Guardi	558	} Lawrence
456	Nattier	518		559	
457	Le Brun, <i>Vigée</i>	519	} to } Rubens	560	Ramsay
458	Pater	524		561	Reynolds
459	Greuze	525	Beccafumi	562	Dolci (School)
460	Pater	526	Luini	563	Hoppner
461	Nattier	527	Crivelli	564	Sully
462	De Marne	528	Flemish School	565	Sassoferrato
463	De Troy	529	? Clouet, <i>Jean</i>	566	Westall (after
464	Lépicié	530	Clouet, <i>François</i>		Reynolds)
465	Lancret		School of	567	Papety
466	Lépicié	531	Pourbus, <i>Pieter</i>	568	Schopin
467	} French School	532	Corneille de	569	Saint-Jean
468			Lyon	570	Leys
469	De Marne	533	German School	571	Roqueplan
470	De Troy	534	Flemish School	572	Vernet, <i>H.</i>
471	Boucher	535	Eworth	573	Schelfhout
472	Pater	536	Ferrarese	574	Morland
473	Boilly		School	575	Vernet, <i>H.</i>
474	} Charlier	537	Luini	576	Heilbuth
475		538	Foppa	577	Vernet, <i>H.</i>
476		539	Ferrarese	578	Symonds
477	Van Loo, <i>L. M.</i>		School	579	Isabey
478	Lancret	540	Umbrian	580	Gudin
479	Boilly		School	581	Bellangé
480	Vernet, <i>C.-J.</i>	541	} North Italian	582	Vernet, <i>H.</i>
481	} Boucher	542		583	Roqueplan
482		543	Benvenuto di	584	} Vernet <i>H.</i>
483	Fragonard		Giovanni	585	
484	} Boucher	544	Milanese School	586	Bellangé
485		545	Lo Spagna	587	Roberts
486		546	Rossi	588	Calame
487				589	Land seer
488	Fragonard			590	} Robert
489	Boucher			591	
				592	

593 Vernet, <i>H.</i>	613 } Vernet, <i>H.</i>	635 } Teniers, <i>D.</i>
594 Desportes	614 }	636 }
595 Roqueplan	615 Robert	637 }
596 Delaroche	616 Scheffer	638 }
597 Merle	617 Newton	639 Mieris, <i>F. van</i>
598 Vernet, <i>H.</i>	618 Achenbach	640 Berchem
599 French School	619 Vernet, <i>H.</i>	641 Du Jardin
600 Papety	620 Bellangé	642 Albani
601 Saint-Jean	621 Pettenkofen	643 Cagnacci (after)
602 Sant	622 Verboeckhoven	644 Guido
603 Roqueplan	623 }	645 French School
604 Delaroche	to } Oudry	646 Sassoferrato
605 Muller, <i>C.-L.</i>	627 }	647 Guardi
606 } Vernet, <i>H.</i>	628 Desportes	648 Jacquand
607 }	629 }	756 Ostade, <i>A. van</i>
608 }	630 } Oudry	760 }
609 Roqueplan	631 }	761 } Saint-Jean
610 Vernet, <i>H.</i>	632 Morton	766 Boucher, School
611 Papety	633 Hilton	of
612 Roqueplan	634 Platzer	768 Florentine School

 WATER-COLOURS DRAWINGS AND PRINTS

649 Decamps	678 } Bonington	707 Roqueplan
650 Bellangé	679 }	708 Bonington
651 Turner	680 Roberts	709 Derby
652 Roqueplan	681 Cogniet	710 Lami
653 Lami	682 Decamps	711 Papety
654 Turner	683 Bellangé	712 Stanfield
655 Decamps	684 Bonington	713 Derby
656 } Bonington	685 Cogniet	714 Bonington
657 }	686 Robert-Fleury	715 } Fieldings
658 Harding, <i>J. D.</i>	687 Scheffer	716 }
659 Roberts	688 Bonington	717 Decamps
660 Decamps	689 Roberts	718 Fielding
661 Turner	690 } Fielding	719 Vernet,
662 Roqueplan	691 }	720 Bellangé
663 Lami	692 Decamps	721 Brascaspat
664 Turner	693 Johannot	722 Decamés
665 Pils	694 } Harper	723 Lami
666 Decamps	695 }	724 Vernet, <i>H.</i>
667 Stanfield	696 Bonington	725 Derby
668 Bonington	697 Roberts	726 } Bonington
669 Winterhalter	698 Bonington	727 }
670 Decamps	699 Decamps	728 } Vernet, <i>H.</i>
671 Bellangé	700 } Bonington	729 }
672 Bonington	701 }	730 Bellangé
673 Papety	702 Lami	731 Raffet
674 } Bonington	703 Nesfield	732 }
675 }	704 Bonington	733 } Bonington
676 }	705 Bellangé	734 }
677 Decamps	706 Decamps	735 Delaroche

736 Hove, <i>H. van</i>	749 {	765 Denning
737 Raffet	750 } Bonington	767 Ingres
738 Delaroche	751 {	769 Courtois
739 Johannot	to } Downman	770 Harding, <i>S.</i>
740 {	754 }	771 Hondius, <i>H.</i>
741 } Vernet, <i>H.</i>	755 Géricault	772 Lavreince, <i>N.</i>
742 Bellangé	757 Westall	773 Mare, <i>P. de</i>
743 Vernet, <i>H.</i>	758 German School	774 { ? School of
744 {	759 Predis, <i>C. de</i>	775 } Parma
745 } Raffet	762 Pollaiuolo, <i>A.</i>	776 }
746 Callow	(after)	777 School of Rem-
747 Raffet	763 {	brandt
748 Bellangé	764 } Mirbel, <i>Mme. de</i>	778 Robert-Fleury,
		<i>J. N.</i>

LIST OF PAINTERS*

Classified according to their Schools in chronological order.

ITALIAN SCHOOLS

Sieneſe School

Sieneſe School	-	-	-	End of 14th Century
Benvenuto di Giovanni	-	-	-	- 1436-1518?
Beccafumi, Domenico	-	-	-	- 1486-1551

Florentine School

Florentine School	-	-	-	- 1300-1400
	-	-	-	- 1400-1500
Sarto (Andrea "del)	-	-	-	- 1486-1531

Umbrian School

Lo Spagna (Giovanni di Pietro)	-	-	-	? -1530
Umbrian School	-	-	-	- About 1500

Venetian School

Crivelli, Carlo	-	-	-	- 1430-1493
Cima da Conegliano	-	-	-	- ? -1517
Titian (Tiziano Vecellio)	-	-	-	- 1477-1576
Venetian School	-	-	-	Early 16th Century
(?) "	-	-	-	18th Century
Canaletto (Giovanni Antonio Canal)	-	-	-	- 1697-1768
Guardi, Francesco	-	-	-	- 1712-1793

Ferrareſe School

Ferrareſe School	-	-	-	2nd half of 15th Century
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Bologneſe School

Albani, Francesco	-	-	-	- 1578-1660
Domenichino (Domenico Zampieri)	-	-	-	- 1581-1641
Sassoferrato (Giovanni Battista Salvi)	-	-	-	- 1605-1685

Schools of Modena and Parma

Bianchi (Francesco Bianchi Ferrari)	-	-	-	- —? d. 1510
Parma, School of (? or Spanish School)	-	-	-	16th Century

Milaneſe School

Predis, Cristoforo de	-	-	-	Latter half 15th Century
Foppa, Vincenzo	-	-	-	- 14—? after 1515?
Luini, Bernardino	-	-	-	- 1475-1533
Milaneſe School	-	-	-	Early 16th Century

* The names of painters who only aided others with figures or backgrounds are printed in *italics*.

ITALIAN SCHOOLS—*continued.**Roman School*

Roman School	-	-	-	-	16th Century
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Neapolitan School

Rosa, Salvatore	-	-	-	-	1615-1673
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North Italian School

North Italian School	-	-	-	-	16th Century
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GERMAN SCHOOL

German School	-	-	-	-	16th Century
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Dietrich, Christian Wilhelm Ernst	-	-	-	-	1712-1774
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German School	-	-	-	-	18th Century
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Winterhalter, François Xavier	-	-	-	-	1806-1873
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Achenbach, Andreas	-	-	-	-	1815-1910
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Austro-Hungarian School

Platzer, Johann Georg	-	-	-	-	1702-1760
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Pettenkofen, August von	-	-	-	-	1821-1889
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Angeli, Heinrich von	-	-	-	-	1840-Living
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Swiss School

Calame, Alexandre	-	-	-	-	1810-1864
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FLEMISH SCHOOL

Flemish School	-	-	-	-	16th Century
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Eworth, Hans	-	-	-	-	<i>floruit</i> 1540-1574
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Pourbus, Pieter	-	-	-	-	1510-1584
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„ Frans, the Elder	-	-	-	-	1545-1581
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Rubens, Sir Peter Paul	-	-	-	-	1577-1640
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Neeffs, Peter, the Elder	-	-	-	-	1577-1657
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Snyders, Frans	-	-	-	-	1579-1657
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Francken, Frans, the Younger	-	-	-	-	1581-1642
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Vos, Cornelis de	-	-	-	-	1585-1651
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Jordaens, Jacob	-	-	-	-	1593-1678
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Dyck, Sir Anthony van	-	-	-	-	1599-1641
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Champaigne, Phillippe de	-	-	-	-	1602-1674
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Brouwer, Adriaen	-	-	-	-	1605-1638
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Heem, Jan Davidsz de	-	-	-	-	1606-1683
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Teniers, David, the Younger	-	-	-	-	1610-1690
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Fyt, Jan	-	-	-	-	1611-1661
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Woutvrs, Frans	-	-	-	-	1614-1659
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Coques, Gonzales	-	-	-	-	1614-1684
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DUTCH SCHOOL

Mierevelt, Michiel Jansz	-	-	-	-	1567-1641
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Hondius, Hendrik	-	-	-	1573 (or 1593)	after 1648
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Hals, Frans	-	-	-	-	1580-1666
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Pot, Hendrick Gerritsz	-	-	-	-	1585-1657
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Neer, Aert (or Aernout) van der	-	-	-	-	1603-1677
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Brouwer, Adriaen	-	-	-	-	1605-1638
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Rembrandt Harmensz van Ryn	-	-	-	-	1606-1669
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DUTCH SCHOOL—*continued.*

Heem, Jan Davidsz de	-	-	-	-	1606-1683
Backer, Jacob Adriaensz	-	-	-	-	1608-1651
Both, Johannes or Jan	-	-	-	-	1610-1652
Ostade, Adriaen van	-	-	-	-	1610-1685
Helst, Bartholomeus van der	-	-	-	-	1611-1670
Dou, Gerard	-	-	-	-	1613-1675
Flinck, Govert	-	-	-	-	1615-1660
Ring, Pieter de	-	-	-	-	1615-1660
Wynants, Jan	-	-	-	-	1615-1682
Bol, Ferdinand	-	-	-	-	1616-1680
Terborch (or Ter Borch), Gerard	-	-	-	-	1617-1681
Witte, Emanuel de	-	-	-	-	1617-1692
Wouwerman, Philips	-	-	-	-	1619-1668
Berchem, Claes Pietersz	-	-	-	-	1620-1683
Cuyp, Aelbert	-	-	-	-	1620-1691
Ostade, Isack van	-	-	-	-	1621-1649
Weenix, Jan Baptist	-	-	-	-	1621-1660
Everdingen, Allart van	-	-	-	-	1621-1675
Pynacker, Adam	-	-	-	-	1622-1673
Jardin, Karel du	-	-	-	-	1622-1678
Camphuijsen, Govert	-	-	-	-	1623-1672
Potter, Paulus	-	-	-	-	1625-1654
Lingelbach, Johannes	-	-	-	-	1625-1687
Steen, Jan	-	-	-	-	1626-1679
Ruisdael, Jacob van	-	-	-	-	1628-1682
Hackaert, Jan	-	-	-	-	1629-1699
Metsu, Gabriel	-	-	-	-	1630-1667
Hooch, Pieter de	-	-	-	-	1630-1677
Vois, Arie de	-	-	-	-	1630-1680
Storck, Johannes	-	-	-	-	16(?)-17(?)
Boursse, Esaias	-	-	-	-	fl. 1656
Bakhuijsen, Ludolf	-	-	-	-	1631-1708
Maes, Nicolas	-	-	-	-	1632-1693
Noordt, Joannes van	-	-	-	c. 1620-	after 1675
Velde, Willem van de, the Younger	-	-	-	-	1633-1707
„ Adriaen van de	-	-	-	-	1635-1672
Mieris, Frans van	-	-	-	-	1635-1681
Neer, Eglon Hendrik van der	-	-	-	-	1635-1703
Heyden, Jan van der	-	-	-	-	1637-1712
Hobbema, Meindert	-	-	-	-	1638-1709
Hondecoeter, Melchior de	-	-	-	-	1636-1695
Drost, Wilhem	-	-	-	-	fl. 1638-?
Netscher, Caspar	-	-	-	-	1639-1684
Weenix, Jan	-	-	-	-	1640-1719
Schalcken, Godfried	-	-	-	-	1643-1706
Werff, Adriaen van der	-	-	-	-	1659-1722
Mieris, Jan van	-	-	-	-	1660-1690
Mieris, Willem van	-	-	-	-	1662-1747
Huysum, Jan van	-	-	-	-	1682-1749
Stry, Jacob van	-	-	-	-	1756-1815

MODERN DUTCH SCHOOL

Schelfhout, Andreas	-	-	-	-	1787-1870
Nuyen, Wynand Jan Joseph	-	-	-	-	1813-1839
Hove, Hubertus van	-	-	-	-	1814-1865

SPANISH SCHOOL

Velazquez (Diego Rodriguez de Silva y)	-	-	1599-1660
Cano , Alonso	-	-	1601-1667
Murillo , Bartolomé Esteban	-	-	1618-1682

FRENCH SCHOOL

Clouet , Jean	-	-	-	-	?-1540
Corneille de Lyon	-	-	-	Fl. middle of 16th Century	
Poussin , Nicolas	-	-	-	-	1594-1665
Claude Lorrain	-	-	-	-	1600-1682
Champaigne , Philippe de	-	-	-	-	1602-1674
Gaspard Poussin (Gaspard Dughet, called)	-	-	-	-	1613-1675
Courtois (Jacques)	-	-	-	-	1621-1675
Largillière , Nicolas de	-	-	-	-	1656-1746
Rigaud , Hyacinthe	-	-	-	-	1659-1743
Desportes , Alexandre-François	-	-	-	-	1661-1743
Raoux , Jean	-	-	-	-	1677-1734
Troy , Jean-François de	-	-	-	-	1679-1752
Watteau , Antoine	-	-	-	-	1684-1721
Nattier , Jean-Marc	-	-	-	-	1685-1766
Oudry , Jean-Baptiste	-	-	-	-	1686-1755
Le Moine , François	-	-	-	-	1688-1737
Lancret , Nicolas	-	-	-	-	1690-1743
Pater , Jean-Baptiste-Joseph	-	-	-	-	1696-1736
Boucher , François	-	-	-	-	1703-1770
<i>Tocqué</i> , Louis	-	-	-	-	1696-1772
Loo , Carle van	-	-	-	-	1705-1765
„ Louis-Michel van	-	-	-	-	1707-1771
Vernet , Claude-Joseph	-	-	-	-	1714-1789
Greuze , Jean-Baptiste	-	-	-	-	1725-1805
Fragonard , Jean-Honoré	-	-	-	-	1732-1809
Lépicie , Nicolas-Bernard	-	-	-	-	1735-1784
Lavreince , Nicolas	-	-	-	-	1737-1807
(?) Callet , Antoine François	-	-	-	-	1741-1823
Marne , Jean-Louis de	-	-	-	-	1744-1829
Le Brun , Elisabeth-Louise Vigée	-	-	-	-	1755-1842
Prud'hon , Pierre-Paul	-	-	-	-	1758-1823
Boilly , Louis-Léopold	-	-	-	-	1761-1845
Gros , Antoine-Jean, Baron	-	-	-	-	1771-1835
Mayer , Mlle. Constance	-	-	-	-	1778-1821
Vernet , Émile-Jean-Horace	-	-	-	-	1789-1863
Géricault , Jean-Louis-André-Théodore	-	-	-	-	1791-1824
Robert , Louis-Léopold	-	-	-	-	1794-1835
Cogniet , Léon	-	-	-	-	1794-1880
Scheffer , Ary	-	-	-	-	1795-1858
Mirbel , Madame de (Mlle. Lizinka Rue)	-	-	-	-	1796-1849
Corot , Jean-Baptiste-Camille	-	-	-	-	1796-1875
Delaroche , Hippolyte, called Paul	-	-	-	-	1797-1856
Robert-Fleury , Joseph-Nicolas	-	-	-	-	1797-1891
Delacroix , Ferdinand-Victor-Eugène	-	-	-	-	1798-1863
Bellangé , Joseph-Louis-Hippolyte	-	-	-	-	1800-1866
Lami , Louis-Eugène	-	-	-	-	1800-1894
Gudin , Théodore-Jean-Antoine	-	-	-	-	1802-1880
Johannot , Tony	-	-	-	-	1803-1852
Roqueplan , Camille-Joseph-Etienne	-	-	-	-	1803-1855
Decamps , Alexandre-Gabriel	-	-	-	-	1803-1860
Raffet , Denis-Auguste-Marie	-	-	-	-	1804-1860
Brascassat , Jacques-Raymond	-	-	-	-	1804-1867

FRENCH SCHOOL—*continued.*

Schopin, H. F.	-	-	-	-	-	1804-1880
Isabey, Eugène-Gabriel	-	-	-	-	-	1804-1886
Jacquand, Claudius	-	-	-	-	-	1805-1878
Saint-Jean, Simon	-	-	-	-	-	1808-1860
Diaz, Narcisse-Virgile Diaz de la Peña	-	-	-	-	-	1808-1876
Troyon, Constant	-	-	-	-	-	1810-1865
Marilhat, Prosper	-	-	-	-	-	1811-1847
Rousseau, Pierre-Etienne-Théodore	-	-	-	-	-	1812-1867
Dupré, Jules	-	-	-	-	-	1811-1889
Pils, Isidore-Alexandre-Auguste	-	-	-	-	-	1813-1875
Papety, Dominique-Louis Féréol	-	-	-	-	-	1815-1849
Couture, Thomas	-	-	-	-	-	1815-1879
Meissonier, Jean-Louis-Ernest	-	-	-	-	-	1815-1891
Muller, Charles-Louis	-	-	-	-	-	1818-1892
Fauvelet, Jean-Baptiste	-	-	-	-	-	1819-1890
Landelle, Charles	-	-	-	-	-	1821-1908
Bonheur, Marie-Rosa	-	-	-	-	-	1822-1899
<i>Bonheur, François-Auguste</i>	-	-	-	-	-	1824-1884
Ziem, Félix-François-Georges-Philibert	-	-	-	-	-	1822-1911
Merle, Hugues	-	-	-	-	-	1823-1880
Heilbuth, Ferdinand	-	-	-	-	-	1826-1887
Gérôme, Jean-Léon	-	-	-	-	-	1824-1904

BELGIAN SCHOOL

Verboeckhoven, Eugène-Joseph	-	-	-	-	-	1799-1881
Gallait, Louis	-	-	-	-	-	1810-1887
Leys, Jean-Auguste-Henri, Baron	-	-	-	-	-	1814-1869

BRITISH SCHOOL

Ramsay, Allan	-	-	-	-	-	1713-1784
Reynolds, Sir Joshua, P.R.A.	-	-	-	-	-	1723-1792
Gainsborough, Thomas, R.A.	-	-	-	-	-	1727-1788
Romney, George	-	-	-	-	-	1734-1802
Hoppner, John, R.A.	-	-	-	-	-	1759-1810
Morland, George	-	-	-	-	-	1763-1804
Downman, John, A.R.A.	-	-	-	-	-	1750-1824
Westall, Richard, R.A.	-	-	-	-	-	1765-1836
Lawrence, Sir Thomas, P.R.A.	-	-	-	-	-	1769-1830
Turner, Joseph Mallord William, R.A.	-	-	-	-	-	1775-1851
Wilkie, Sir David, R.A.	-	-	-	-	-	1785-1841
Hilton, William, R.A.	-	-	-	-	-	1786-1839
Fielding, Antony Vandyke Copley	-	-	-	-	-	1788-1855
Stanfield, Clarkson, R.A.	-	-	-	-	-	1793-1867
Newton, Gilbert Stuart, R.A.	-	-	-	-	-	1794-1835
Nesfield, William Andrews	-	-	-	-	-	1794-1881
Roberts, David, R.A.	-	-	-	-	-	1796-1864
Harding, James Duffield	-	-	-	-	-	1797-1863
Bonington, Richard Parkes	-	-	-	-	-	1801-1828
Morton, Andrew	-	-	-	-	-	1802-1845
Landseer, Sir Edwin, R.A.	-	-	-	-	-	1802-1873
Cooper, Thomas Sidney, R.A.	-	-	-	-	-	1803-1902
Callow, William	-	-	-	-	-	1812-1908
Sant, James, R.A.	-	-	-	-	-	1820-
Harper, Henry A.	-	-	-	-	-	1835-1900
Symonds, W. R.	-	-	-	-	-	1851-

AMERICAN SCHOOL

Sully, Thomas	-	-	-	-	-	1783-1872
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LIST OF SCHOOL-VERSIONS, COPIES, OR IMITATIONS

FLORENTINE SCHOOL

Bronzino, Angelo di Cosimo, 1502-1572. School-piece.
Dolci, Carlo, 1616-1686. School-piece.
Pollaiuolo, Antonio, 1429-1498. Copy.

UMBRIAN SCHOOL

Raphael (Raffaello Santi), 1483-1520. Copy by Ingres.

VENETIAN SCHOOL

Titian (Tiziano Vecelli), 1477-1576. Copy by artist unknown (No. 5).

Titian (Tiziano Vecelli), 1477-1576. Copy by — Rossi (No. 546).

Titian (Tiziano Vecelli), 1477-1576. Copies by Teniers (No. 636 and 637).

Ponte (— da Bassano). Copy by Teniers (No. 655).

Canaletto (G. A. Canal), 1697-1768. School-pieces and imitations, Italian and English.

BOLOGNESE SCHOOL

Guido Reni, 1575-1642. School-piece.

Cagnacci, Guido, 1601-1681. Copy (probably Bolognese).

Sassoferrato, G. B. S., 1605-1685. School-pieces.

ROMAN SCHOOL

Feti, Domenico, 1589-1624. Copy by Teniers (No. 638).

GERMAN SCHOOL

Holbein, Hans, 1497-1543. Imitations.

FLEMISH SCHOOL

Dyck, Sir A. van, 1599-1641. School-versions.

DUTCH SCHOOL

Rembrandt van Rijn, 1606-1669. ? Copy, No. 173.

Dou, Gerard, 1613-1675. ? Version or copy, No. 168.

Ostade, A. van, 1610-1685. ? Version or copy No. 756.

Ostade, I. van, 1621-1649. ? Version or copy, No. 21.

SPANISH SCHOOL

Velazquez, Diego, 1599-1660. Copies by painter unknown.

Murillo, Bartolomé Estaban, 1618-1682. School-pieces.

FRENCH SCHOOL

Clouet, Jean, ? 1540. School of.

Clouet, François, 1510-1572. Copy.

Boucher, François, 1704-1770. Copies by painter unknown, Nos. 467, 468, 474, 475, 476.

French School, 17th Century. Reduction, No. 645.

French School, 18th Century. ? 19th Century Copy, No. 599.

BRITISH SCHOOL

Kneller, Sir Godfrey, 1646–1723. Copy by Derby, No. 713.

Philips, Charles, 1708–1747. Copy by Samuel Harding.

Lawrence, Sir Thomas, 1769–1830. Copy by Derby, Nos. 725 and 709.

Evans, Richard — 1871. Copy by Derby, No. 709.

AMERICAN SCHOOL

Sully, Thomas, 1783–1872. Copy by Denning, No. 765.

PAINTERS OF COPIES

? NEAPOLITAN OR BOLOGNESE SCHOOL

Rossi, Eighteenth Century. Copy of Titian's *Danaë*.

FLEMISH SCHOOL

Teniers, David, the Younger, 1610–1690. Copies of Titian, Bassano, and Feti.

FRENCH SCHOOL

Ingres, J. A. D., 1780–1867. Copy of Raphael.

BRITISH SCHOOL

Derby, William, 1786–1847. Copies of Kneller, Lawrence, and Evans.

Denning, Stephen Poyntz, 1795–1864. Copy of Sully.

Harding, Silvester, 1745–1809. Copy of Charles Philips.

LIST OF PORTRAITS*

I.—Portraits Identified under the Names of the Sitters

Name	Painter
Andilly , Robert Arnauld d' - - -	De Champaigne
Arnould , Mlle. Sophie - - -	Greuze
Beauharnais , Joséphine (afterwards Em- press).	Prud'hon
Blessington , Countess of - - -	Lawrence
Bonaparte , <i>see</i> Napoleon I	
Bourgogne , Duc de - - -	Largillière
Bowles , Miss - - -	Reynolds
Braddyll , Mrs. - - -	"
Brant , Isabelle (first wife of Rubens) -	Rubens
Camargo , Mlle. Marie Anne de Cupis de	Lancret
Carlos , Don Baltasar, Infante of Spain. Three portraits.	Velazquez
Carnac , Mrs. - - -	Reynolds
(?) Cedrini - - -	North Italian School
Charles I , King of England - - -	After Van Dyck
" V , King of Spain - - -	Jean Clouet
Châteaurenaud , Mlle. de - - -	Nattier
Clermont , Mademoiselle de - - -	"
Collen , Susanna van - - -	Rembrandt
Cooper , J. Fenimore - - -	Mirbel
(?) Dudley , Ambrose, Earl of Warwick -	Flemish or English School
Du Vergier de Hauranne - - -	French School, 17th century
Dyck , Sir A. van (as the Shepherd Paris)	By Himself
Edward VI - - -	Imitation of Holbein
Fleury , Cardinal, Bishop of Fréjus - -	Rigaud
Francis I , King of France - - -	School of Jean Clouet
Francis Stephen of Lorraine, Emperor of Austria.	German School
Frederick , H.I.M. the Empress - -	Von Angeli
George III , King of England - - -	Ramsay
" IV (as Prince of Wales) - - -	Hoppner
" IV (as Prince Regent) - - -	Géricault
" IV - - -	Lawrence

* For portraits in Sculpture and Miniature painting see the Catalogue of Furniture and Objects of Art.

Name	Painter
Grand Dauphin (son of Louis XIV)	Largillière
Gurwood , Colonel	Morton
Haverfield , Miss	Gainsborough
Henri IV	Rubens
" IV	"
" IV	"
Hoare , Mrs. Richard	Reynolds
Irvine , Ann, Fifth Viscountess	Silvester Harding (after C. Philips)
Jennings , Sarah, Duchess of Marlborough	Derby (after Kneller)
Le Roy , Philippe, Seigneur de Ravels	Van Dyck
Wife of	
Lévi-Ventadour , Mme. de	Largillière
Ligne , Prince de	French School, No. 599
Louis XIV , King of France	Largillière
" XV (in infancy)	"
" XV	Louis Michel Van Loo
Lyndhurst , Lady	Derby (after Lawrence)
Margarita , Infanta of Spain	Velazquez
Maria , Queen Henrietta	After Van Dyck
Maria-Theresa , Empress of Austria, with her Imperial Consort and Family.	German School, No. 758
Marie-Antoinette , Queen of France	" " "
Marie-Leczinska , Queen of France	Nattier
Massue , Colonel Félix	Meissonier
Napoleon I , Emperor of the French	Gros
Nemours , Duke of	Horace Vernet
Nesbitt , Mrs.	Reynolds
O'Brien , Nelly	Reynolds
Oliváres , Count-Duke of	After Velazquez
Orleans , Duke of ("Philippe Égalité")	Roqueplan (after Reynolds)
" (?) Louis , Duke of	Nattier.
(?) Palmer , Miss Offy	Reynolds, No. 40
Pellicorne , Gaspar	Rembrandt, No. 82
" Jean	"
" Suzanna , his wife	" No. 90
"Perdita," Mrs. Robinson	Gainsborough
" "	Reynolds
" "	Romney
Perregaux , Madame	Mme. Vigée Le Brun
Philip IV , King of Spain	After Velazquez
Phipps , Lieut.-Col. the Hon. C. B.	Wilkie, No. 357
" Lady Lepel Charlotte	" "

Name	Painter
Pilkington , Sir H. - - - - -	Turner (No. 651)
Pompadour , Marquise de - - - - -	Boucher
Queensberry , William, fourth Duke of -	Reynolds
Rembrandt . Three portraits - - -	By himself
Robinson , Mrs. ("Perdita") - - -	Gainsborough
" " - - -	Reynolds
" " - - -	Romney
Sant , Miss Julia - - - - -	Sant
Scott , Sir Walter - - - - -	Mirbel
Seymour , Jane (Queen of Henry VIII) -	Imitation of Holbein
Seymour-Conway , Lady Elizabeth -	Reynolds
" " Lady Frances (Countess of Lincoln).	"
(?) Sforza , Gian Galeazzo - - -	Vincenzo Foppa
" Galeazzo Maria (Duke of Milan)	Cristoforo de Predis
(?) Siddons , Miss Maria - - -	Lawrence
(?) Sirois (as Gilles) - - -	Watteau. No. 381
St. Ciran , Abbé de (Jean du Vergier de Hauranne).	French School, 17th Century
Stuart , Queen Mary - - - - -	After F. Clouet
Tillières , Comtesse de - - - - -	Nattier
Titus , Son of Rembrandt - - - - -	Rembrandt
Toledo , Eleonora di, Grand-Duchess of Tuscany.	After Bronzino
Turner , J. M. W., R.A. - - - - -	By himself (in No. 664)
Victoria , Queen - - - - -	Sully
" " (copy of the above) -	Denning
? Vleughels , Nicolas - - - - -	Watteau, 410
Vos , Wife of Paul de - - - - -	Van Dyck
Waerbeke , Isabella - - - - -	Van Dyck
Wallace , Sir Richard, Bart., K.C.B. -	Symonds
(?) Warwick , Ambrose Dudley, Earl of -	Flemish School
Wellington , Duke of - - - - -	Derby (after Lawrence)
" " - - - - -	Morton

Portrait busts of Richard, fourth Marquis of Hertford, by Charles Lebourg, of Sir Richard Wallace by E. Hannaux, and of Lady Wallace by Charles Lebourg, were taken over into the Collection. A portrait of Sir John Murray Scott, by Herman G. Herkomer, and a bust by Canonica have also been accepted by the Trustees, as gifts from his family.

II.—Portraits Unknown under the Names of the Painters

Painter	Subject
Backer - - -	An Old Woman, aged 69
Bol - - -	"The Topper"
Coques - - -	A Family Group in a Landscape (1647)
" - - -	A Family Group (? Coques and his Daughters)
" - - -	A Family Group (with Music by a Fountain)
Corneille de Lyon -	A French Nobleman
Downman - -	Three drawings of Young Ladies and one of a Child (1781 and 1783)
Drost - - -	A Young Woman
Dyck, Sir A. Van -	A Young Italian Nobleman
Eworth, Hans - -	? An English Nobleman (aged 54, 1572)
Ferrarese School -	An Italian Gentleman
Flinck - - -	A Young Woman
Fragonard - - -	A Boy as Pierrot
" - - -	"The Young Scholar"
German School -	A Boy (1560)
Greuze - - -	A Lady (No. 413)
Hals - - -	"The Laughing Cavalier" (aged 26, in 1624)
Helst, B. van der -	A Family Group, 1654
Isabey (with Ary Scheffer).	A Child (No. 298)
Jardin, K. du - -	A Gentleman
Lancret - - -	"La Belle Grecque"
Lawrence - - -	A Lady (No. 41)
Le Brun, Mme. Vigée	A Boy in Red
Mierevelt - - -	A Dutch Lady (aged 24 in 1628)
Nattier - - -	A Prince of the House of France
Neer, E. H. van der -	Lady in a Red Dress, Drawing
Netscher - - -	A Lady with an Orange
" - - -	A Lady with a Watch
" - - -	A Child with a Rose
" - - -	A Lady playing the Guitar
Newton - - -	A Lady ("The Gentle Student")
Noordt, J. van - -	Boy with a Hawk and Leash
" - - -	Boy with a Hawk
Pourbus, F., the Elder	A Gentleman, 1574
Rembrandt - - -	A Boy, 1633 (No. 201)
Scheffer (with Isabey)	A Child, 1829 (No. 298)
Velazquez - - -	Lady with a Fan
Vos, C. de - - -	A Flemish Gentleman
" - - -	A Flemish Lady

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<i>Brouwer</i> 211 (?)		<i>Metsu</i> 251	
Dormer, Chevalier	27 May 1777	<i>Pynacker</i> 57 (?)	
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		<i>A. van de Velde</i> 80	
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<i>Pater</i> 386		Gritten	1852
Fitzgibbon, Col.	1837	<i>Titian</i> 5	
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Fouquet	22 Aug. 1785	Hante, Alexis de la, <i>see</i> under Delahante	
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<i>Titian</i> 5		<i>Decamps</i> 305	22 Mar. 1851
Fraula	1738	<i>Boucher</i> 471	? 1873
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Frederick the Great	1813	<i>Metsu</i> 242	
<i>Lancret</i> 393		Hasselaer, P. C.	28 Nov. 1797
<i>C. Van Loo</i> 451		<i>Dou</i> 170	
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<i>Decamps</i> 259		Haverfield	26 Mar. 1859
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Gamba	17 Dec. 1811	<i>Hals</i> 84	
<i>Boucher</i> 418		Helsleuter (?) Eyl-Sluyter, H. van	
Gaudinot, Dr.	1869		25 Jan. 1802
<i>Nattier</i> 437 (?)		<i>Heyden</i> 225	
Geelhand, Mme. Wellens-	1810	<i>Metsu</i> 251	
<i>Rubens</i> 71		Hermitage, <i>see</i> under Paul I, Emperor	
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<i>Rembrandt</i> 86	(?) 1812	<i>Titian</i> 5	
Gévigny, Abbé de	1 Dec. 1779	Higginson, Edmund (of Saltmarshes	
<i>Lancret</i> 450		Castle) 4-6 June 1846	
Gildemeester, Jan	11 June 1850	<i>Claude Lorrain</i> 114	
<i>Hobbema</i> 164		<i>Greuze</i> 440	
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<i>Watteau</i> 410		<i>W. van Mieris</i> 220	
Goldsmith	6 June 1846	<i>Murillo</i> 34	
<i>E. H. van der Neer</i> 243		<i>Eglon van der Neer</i> 243	
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<i>H. Vernet</i> 585		Hoare, Richard	Before 1859
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<i>A. van Ostade</i> 756		<i>Potter</i> 219	1834
<i>W. van der Velde</i> 215		<i>Hobbema</i> 99	2 June 1846
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<i>Ruisdael</i> 56		L. (Madrid)	1861
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<i>Hondius</i> 771		Lake, Edward W.	11 July 1845
Hunter, John	29 Jan. 1794	<i>Cuyp</i> 250	
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<i>Robert</i> 592 (?)		Langeac (Paris)	1809
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Hals 84
Lancrer 408
Luini 10
H. Vernet 346
- Praslin, Duc de, *see* Choiseul-Praslin
- Prault 27 Nov. 1780
Lancrer 401
- Praun (Nuremberg)
Pollaiuolo 762
- Price, Sir Robert, Bt. 1854
Cugy 54
- Proley 1787
Terborch 236
- Prousteau (Capitaine de la Garde de Ville) 5 June 1769
Boucher 390
- Prousteau de Montlouis 5-6 May 1851
Boucher 429, 432, 438, 444
Le Moine 392, 417
Nattier 414.
- Prud'hon, Pierre-Paul 1823
Prud'hon 347
- Prussia, *see* August Prince of 1813
- Pryce, Captain, *see* Pryse, Captain
- Pryse, Captain Loveden 12 Mar. 1859
Canaletto [see note after 516]
- Quesnel, François 1697
Poussin 108
- Quinkhard 1745
Schalcken 171
- Radix de Sainte-Foix 1811
Le Moyne 392, 417
- Raffet, Denis Auguste-Marie 1860
Raffet 745 (?)
- Ranelagh, Lord 15 May 1829
Rubens 520
- Ravanne, de 1760
Bergheim 25
- Raymond, Rev. O. 15 Feb. 1875
Stanfield 354
- Rayneval 16 Apr. 1838
Murillo 68
- Redron
Greuze 459
- Regent, Prince, *see* under George IV
- Rembrandt (?) 25 July 1656
Rembrandt 203 (?)
- Renault 1802
Heyden 225
- Rendelme, Johannes de 1657
Rembrandt 238 (?)
- Rendlesham Lord 1810
I. van Ostade 21 (?), 73 (?)
Wouwerman 193
- Reynolds, Sir Joshua 11 Mar. 1795
Titian 5
Velazquez 4
Watteau 377, 387
- Reynolds, Sir Joshua (Greenwoods) 16 Apr. 1796
Reynolds 35 (?), 40, 45 (?), 48
- Riall, Sir P. 1869
Teniers 191
- Rivière 1869
Robert 592 (?)
- Robert (Hubert) 1789
Pater 420 (?)
- Robiano, Count F. de 1 May 1837
Rembrandt 52
- Robit 21 May 1801
Coques 92
Terborch 236
Titian 5
Wouwerman 65

Rochard, Francis	Before 1856	Scott, S.	1859
<i>Watteau</i> 410 (?)		<i>Luini</i> 8	
Roelfsma	6 Aug. 1810	Ségur, M. le Président de	1739
<i>Dau</i> 177		<i>Pater</i> 383, 386, 397, 400	
Roëll Dowager, née Hodgshon	25 Apr. 1872	Sens, Dirk	1771
<i>Bourasse</i> 166		<i>Potter</i> 219	
<i>Hobbema</i> 164		Séréville	1780
<i>De Witte</i> 254		<i>Greuze</i> 441	
Roeters, Pieter, see Lennep, Anna van		Séréville, De	21 Jan. 1812
Rogers, Samuel	2 May 1856	<i>Cuyp</i> 51	
<i>Reynolds</i> 40		Servad, (Amsterdam)	25 June 1778
<i>Rubens</i> 520		<i>Berghem</i> 25	
<i>Velazquez</i> 6, 106 (?)		Seymour, Lord Henry	1853
<i>Watteau</i> 377		<i>Bonington</i> 676 (?)	
Romney	27 Apr. 1807 and 1810	Seymour, Lord Henry	13-14 Feb. 1860
<i>Romney</i> 37		<i>Bonington</i> 323, 674, 678, 679	
Roos, C. S.		<i>Decamps</i> 649, 682	
<i>Hooch</i> 27	(18 July 1803)	<i>Roqueplan</i> 707 (?)	
<i>Cuyp</i> 180	7 Aug. 1811	<i>Scheffer</i> 616	
Roqueplan, Camille	8 May 1855	Shugborough Collection, see under	
<i>Roqueplan</i> 609, 612 (?)		Lichfield, Earl of	
Rospigliosi, Giulio (Clement IX) c. 1669		Sibthorpe, Col., M.P.	12 Apr. 1856
<i>V. Poussin</i> 108		<i>Rossi</i> 546	
Rothschild, Baron James de	20-28 Mar.	Siena, Prince Chigi of, see Chigi	
<i>Velazquez</i> 88	1843	Silvera	1834
Royal Collection, Madrid		<i>H. Vernet</i> 575	
<i>Luini</i> 10		Simons	1772
S., L.	1832	<i>Reynolds</i> 38	
<i>Bonington</i> 668, 704 (?)		Sitteveau	Before 1826
Sabatier	20 Mar. 1809	<i>Jardin</i> 222	
<i>Wouerman</i> 218		Slingelandt, Vander L. V.	22 Aug. 1785
Sabatier, Mme.	1861	<i>Cuyp</i> 49, 54, 180, 228	
<i>Meissonier</i> 337		<i>Rembrandt</i> 203 (?)	
Saceghem, Van	2 June 1851	<i>Steen</i> 111	
<i>Coques</i> 162		<i>Teniers</i> 231	
<i>Cuyp</i> 172		Sluter, Van Eyl, see under Helsleuter	
<i>Rubens</i> 521		Smith, John	1822
Sadler, Sir Seymour	Mar. 1877	<i>Ruisdael</i> 197	
<i>Storck</i> 208		Smith, J.	1826
Saincy, de	28 Apr. 1766	<i>Werff</i> 151	
<i>Boucher</i> 485-6		Smith, Messrs.	? 1826
Saint, De	5 May 1846	<i>Jardin</i> 222	
<i>Prud'hon</i> 313		Smith, Messrs.	1834
St. Cyr, Marquis, see Gouvion-St. Cyr		<i>Berghem</i> 213	
St. Julien, Baron de	1788	<i>Coques</i> 223	(1841)
<i>Fragonard</i> 430		Smith, Messrs.	1836
St. Victor, Robert de	26 Nov. 1822	<i>Greuze</i> 398	
<i>Lancret</i> 378		Smith, William	1823
Saltmarsh Collection, see Higginson, E.		<i>Berghem</i> 186	
San Donato Collection, see Demidoff		Solirene	1812
Saphorin (Vienna)	1805	<i>Potter</i> 252	
<i>Greuze</i> 398 (?)		Solly	1850
Saxony, Elector of	22 May 1785	<i>Camphuijsen</i> 132	
<i>Terborch</i> 235		Sommariva, de	19 Feb. 1839
Scarlsbrick, C.	11-13 May 1861	<i>Prud'hon</i> 295	
<i>Ruisdael</i> 50		Soult, Marshal	1852
<i>W. van de Velde</i> 143		<i>Cano</i> 15	
<i>Wynants</i> 190		Soyecourt, Marquis de	Before 1738
Schickler, M.	1829	<i>N. Italian School</i> 541	
<i>H. Vernet</i> 608 (?)		Spaan	1 Aug. 1810
Schimmelpennick, G.	12 July 1819	<i>Cuyp</i> 180	
<i>Potter</i> 219		Stacpoole, Duc de	1852
<i>Steen</i> 158		<i>Boucher</i> 482, 489	
Schönborn von Pommersfelden, see		Standish Collection, see under Louis	
Pommersfelden, S. von		Philippe	c. 1829
Schorel, Van	7 June 1774	Stanfield, Clarkson	
<i>Rubens</i> 523		<i>Bonington</i> 727	
Schrieck, D. van den	8 Apr. 1861	Stanislas of Poland, King	Before 1766
<i>Cuyp</i> 232		<i>Greuze</i> 407	
<i>Ruisdael</i> 197		Stephens, Sir Philip	17 May 1810
<i>Wouerman</i> 187		<i>Rubens</i> 520	
		Stevens	Before 1868
		<i>Decamps</i> 345	

- Stowe Collection, *see* Buckingham Duke of
Suffolk, Lord Between 1802 1810
Venetian School 19
- Sullivan, R. 1859
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- Tak, Jan 5 Sept. 1781
Hobbema 99
Metsu 206
W. van de Velde 194
Wouwerman 144
- Talleyrand, Prince de 7 July 1817
Claude Lorrain 114
Wouwerman 218
- Tauzia, Vicomte de 1872
Beccafumi 525
Foppa 538
Pollaiuolo 762 (?)
- Taylor, George Watson 13 June 1823
Van Dyck 16
Rembrandt 229
Rigaud 130 (?)
Rubens 63
- Teck, Duke of Between 1874–1890
Landseer 376
- Tedesco 1839
Decamps 267
- Temple, Earl (afterwards Bucking-
ham, Duke of) 1798
Domenichino 131
- Tencate 1777
Netscher 214
- Texier 1810
A. van de Velde 80
- Thévenin 27 Jan. 1851
Decamps 267
Meissonier 330 (?)
Prud'hon 264 (?)
H. Vernet 572
- Thibaudeau 1857
Brascassat 363 (?)
- Thielens 1842
Watteau 387 (?)
- Tolozan 1801
Potter 252
- Tonneman, J. 21 Oct. 1754
E. H. van der Neer 243
- Townshend, Lord Charles 13 May 1854
Hilton 633
Reynolds 47
Schelfhout 573 (?)
- Trastamora, Conde de Late XVIII Century
Murillo 13 (?)
- Traubenberg, Rauschvon
Dou 177
- Trouard 22 Feb. 1779
Greuze 442
- Turenne, Comte de 17 May 1852
Steen 150
- Turner, Dawson 14 May 1852
Steen 111
Titian 5
- Turner, Sir G. Page, Bt. 1815
Titian 11
- V., Duc de
Watteau 381 (?)
- V., Mlle. de
Lancret 393
- V., V. de 18 Feb. 1788
Lancret 409 (?)
- Valckenier, Van d. Pell 1842
Rembrandt 82, 90
- Valkensward, A. J. de C. van
Maes 239 12 Apr. 1847
XVII C.
- Valois, H. or A. de
Rubens 93
- Vandenberghen, Charles 1 May 1841
H. Vernet 585
- Vandreuil, Comtesse de 24 Nov. 1784
Rembrandt 229
- Varange, Baron de 26 May 1852
Cuyt 250
- Vence, Count de 24 Nov. 1760
Coques 162 (?)
- Verhulst, Chevalier 10 June 1779
Berghem 213
- Vernon, Lord Before 1848
W. van de Velde 143
- Véron 17 Mar. 1858
Decamps 353, 706 (?)
- Verrue, Comtesse de 27 Mar. 1737
A. van de Velde 80
Wouwerman 65
- Vienna, *see* Imperial Gallery
- Vilain XIII, Comte Ph. 2 May 1857
Berghem 25
- Villeminot 1807
Fragonard 394
- Villers 30 Mar. 1812
Berghem 213
Ruisdael 197
Wouwerman 218
- Villot, F. 25 Jan. 1864
Bonington 688
- Vogel, L. Th. de 20 Oct. 1794
Metsu 251
- Voisin (Angers) 1863
Boilly 473, 479
- Vorck, Baron van
Rembrandt 52 1 May 1771
- Vos, J. de 2 July 1833
Hobbema 95
- Voyer, Marquis de 1754
Van Dyck 85
- Vries, De 1817
Potter 219
- Vrillière, De XVIII C.
Titian 11
- Vugt, Hendrik van der 27 Apr. 1745
Schalcken 171
- W., (Paris) 1837
Bonington 362 (?)
- W., R., *see* Wallace, Richard
- Waldegrave, Lord 1842
Gaspard Poussin 139
- Wallace, Richard 2 Mar. 1857
Diaz 266 (?), 268 (?)
Géricault 274
Lancret 409
Meissonier 287
- Webb 17 June 1835
Decamps 660
- Webb, Mrs. 18 –
Reynolds 32
- Wellesley, Hon. W. P. T. 1842
Berghem 213
- Wellesley, Hon. W. P. T. Long [Earl of
Mornington] 15 June 1846
Berghem 25 (?)
A. van der Neer 159 (?)
Pater 386 (?)

Wells, William (of Redleaf)		Williams, R. W.	1863
	12 May 1848	<i>Teniers</i> 196 (?)	
<i>Berghem</i> 640		Woodbury	1828
<i>Both</i> 24		<i>Velazquez</i> 6	
<i>Van Dyck</i> 16		Worsley, Sir R.	About 1790
<i>Greuze</i> 428		<i>Rossi</i> 546	
<i>Murillo</i> 97		Wright, Thomas	1845
<i>Rembrandt</i> 55		<i>Hilton</i> 633	
<i>Ruisdael</i> 247 (?)		Württemberg, Prince Paul de	1852
<i>Velazquez</i> 4		<i>French School</i> (XVII c.) 645 (?)	
<i>W. van de Velde</i> 143		Wynne, Sir W. W.	After 1794
<i>Wouwerman</i> 226		<i>Reynolds</i> 38	
Welsh, Captain	After 1796		
<i>Reynolds</i> 35			
Wertheimberg	1861		
<i>Meissonier</i> 330			
Whitefoord, Caleb	4-5 May 1810	Yarmouth, Earl of	4 July 1807
<i>Reynolds</i> 38		<i>Heyden</i> 195	
Wilkinson	1828	<i>Metsu</i> 206	
<i>Greuze</i> 428		<i>Netscher</i> 237	
Willett, John Willett	31 May 1813	<i>Schalcken</i> 171	
<i>Reynolds</i> , 40, 48, 80, 117		<i>Wynants</i> 160 (or 249)	
William II (of Holland)	12 Aug. 1850	Yates	1837
<i>Coques</i> 92		<i>Claude Lorrain</i> 114	
<i>Delaroche</i> 355 (?)			
<i>Van Dyck</i> 79, 94			
<i>Hobbema</i> 99			
<i>Nuyten</i> 310			
<i>Pieter Pourbus</i> 531		Zachary, M.	30-31 Mar. 1838
<i>Rembrandt</i> 29, 82, 90		<i>A. van Ostade</i> 202	
<i>Rubens</i> 93			
<i>Sarto</i> 9			

TABLE OF ACQUISITIONS IN ORDER OF TIME

NOTE.—The first column shows the exact date of acquisition of a picture or, *in italics*, the earliest date at which it is at present known to have been in the Collection; the second contains the name of the previous owner; the third the name of the artist and the number in the Wallace Collection; and the fourth the purchase price. Guineas have been altered into pounds and shillings, but no attempt has been made to convert foreign moneys into their English equivalents. The following abbreviations have been used; the approximate values are added :—

f. = franc	= 9½ <i>d.</i>
fl. = florin	= 1 <i>s.</i> 8 <i>d.</i>
g. = gulden	= 1 <i>s.</i> 8 <i>d.</i>
(guilder)	
l. = livre	= 9½ <i>d.</i>
m. = mark	= 1 <i>s.</i>
s. = scudo	= 4 <i>s.</i>

First MARQUIS OF HERTFORD 1718–1794

Date	Collection	Painter	Price
1781	Commission	Reynolds 31	} £ s. d. 110 0 0
1784	Commission	Reynolds 33	
—	—	(?) Ramsay 560	

Second MARQUIS OF HERTFORD 1743–1822

(*Lord Beauchamp until 1794*)

1801(?)	Unknown	S. Harding 770	} 64 1 0 21 0 0 —
1810	Whitefoord, Caleb	Reynolds 38	
1810	Romney	Romney 37	
—	Unknown	(?) Reynolds 561	

Third MARQUIS OF HERTFORD 1777–1842

(*Earl of Yarmouth until 1822*)

1807	Unknown	Heyden 195	—
"	"	Metsu 206	—
"	"	Netscher 237	—
"	"	Schalcken 171	—
"	"	Wynants 160 (or 249)	—
1810	Rendlesham, Lord	I. van Ostade 73	78 15 0
"	Prince Regent	Hoppner 563	Gift
1811	Delahante	Cuyp 138	189 10 0
1813	Willet, John Willett	Reynolds 48	176 8 0
1815	Turner, Sir G. P.	Titian 11	362 0 0
1816	Hope, Henry	Van Dyck [16, sold after]	105 0 0
"	"	Van Dyck 53	409 10 0

TABLE OF ACQUISITIONS IN ORDER OF TIME 399

Date	Collection	Painter	Price
1816	Hope, Henry	Van Dyck 85	£ 378 s. 0 d.
1818	George IV	Gainsborough 42	Gift
1823	Taylor, George W.	Rembrandt 229	367 10 0
1829	Unknown	A. van Ostade 169	—
"	"	W. van Mieris 188	—
"	"	Wouwerman 193	—
1833	"	Steen 209	—
1834	"	Bergheim 183	—
"	"	Cuyp 253	—
"	"	Cuyp 255	—
1836	"	Rembrandt 203	—
1842	"	Canaletto 500	—
"	"	Canaletto 511	—
"	"	(?) Van Dyck 112, 118	—

Fourth MARQUIS OF HERTFORD 1800–1870

(*Earl of Yarmouth until 1842*)

1841	Perregaux, Count	Fragonard 404	385 f
1843	Dubois	Decamps 296	3,150 f.
"	Périer, Paul	Bol 74 (?)	3,651 f.
"	"	Boucher 484, 487	2,820 f.
"	"	Dou 170	9,000 f.
"	"	W. van Mieris 178	6,300 f.
"	"	A. van der Neer 157	4,400 f.
"	"	A. van Ostade 202	11,011 f.
"	"	I. van Ostade 17	17,500 f.
"	"	Prud'hon 272	12,000 f.
"	"	J. B. Weenix 117	(?)
"	Unknown	Dietrich 153	1,861 f.
"	Aguado, Marquis de las Marismas	Murillo 68	27,000 f.
"	"	Teniers 210	15,300 f.
"	Brown, L.	Bonington, 656, 700, 727, 750	2,560 f.
"	"	Murillo 3	17,900 f.
1844	Unknown	Lancret 436, 478 (?)	2,060 f.
1845	Fesch, Cardinal	Champaigne 134	560 s.
"	"	(?) After Van Dyck 123	420 0 0
"	"	Greuze 441	6,160 s.
"	"	Greuze 442	3,360 s.
"	"	Hobbema 75	8,000 s.
"	"	Metsu 251	13,850 s.
"	"	Pynacker 57 (?)	(?)
"	"	N. Poussin 108	6,278 s.
"	"	A. van der Velde 80	9,000 s.
"	"	J. Weenix 87	1,850 s.
"	Granville, Earl	A. van Ostade 756	304 10 0
"	"	W. van der Velde 215	556 10 0
"	Edward W. Lake	Greuze 427	204 15 0
"	(?) The Artist	Bellangé 620 (?)	2,800 f.
"	Unknown	Bonington 733	2,300 f.
"	"	Decamps 655	682 f. 50
"	"	Greuze 434	1,995 f.
"	"	Hackaert 245	3,000 f.
"	"	Saint Jean 761 (?)	6,000 f.
1846	Saint, De	Prud'hon 313	3,150 f.
"	Duval (of Geneva)	Fleyden 225	1,018 10 0

400 TABLE OF ACQUISITIONS IN ORDER OF TIME

Date	Collection	Painter	Price
			£ s. d.
1846	Higginson, E.	Claude Lorrain 114	1,470 0 0
"	"	Greuze 440	1,050 0 0
"	"	Jardin 222	1,417 10 0
"	"	Murillo 34	3,018 15 0
"	"	Potter (<i>see</i> under) 252	976 10 0
"	"	Rubens 81	3,000 0 0
"	"	W. van der Velde 137	1,764 0 0
"	"	Werff 151	178 10 0
"	Périer, Paul	Bonington 734	3,000 f.
"	"	Decamps 350	2,455 f.
"	"	Decamps 670	3,120 f.
1847	Laneuville, F.	H. Vernet 280	6,000 f.
"	"	Velazquez 88	15,000 f.
1848	Périer, Casimir	Canaletto 492 (?)	115 0 0
"	"	Cuypp 228	194 5 0
"	"	De Hooch 23	283 10 0
"	"	Metsu 242	252 0 0
"	"	Rembrandt 52	294 0 0
"	"	Terborch 236	640 10 0
"	"	Wouwerman 218	409 10 0
"	Wells, William	Bergheim 640	357 0 0
"	"	Van Dyck 16	787 10 0
"	"	Greuze 428	787 10 0
"	"	Murillo 97	2,992 10 0
"	"	Rembrandt 55	183 15 0
"	"	Velazquez 4	682 10 0
"	"	Wouwerman 226	535 10 0
"	Baring, Sir T.	Jardin 241	50 0 0
"	Morny, Comte de	Boucher 390 (?)	57 15 0
"	"	Jardin 641 (?)	157 10 0
"	"	Watteau 389	945 0 0
"	"	Watteau 391	1,050 0 0
"	Buckingham, Duke of	Denning 765	33 12 0
"	"	Domenichino 131	724 10 0
"	"	Murillo 105	58 16 0
"	"	Rembrandt 86	2,300 0 0
"	"	Rembrandt 238	263 11 0
"	Laneuville, F.	Murillo 14	25,000 f.
"	Brackenbury, Sir J.	Murillo 7	892 10 0
"	Unknown	Isabey 360 (?)	551 f. 25
1849	Montcalm, Marquis de	Albani 642	388 10 0
"	"	Champagne 129	367 10 0
"	"	Dou 168	52 11 0
"	"	A. van der Neer 161 (?)	8,100 f.
"	"	Sassoferrato 126	215 0 0
"	Hope, W. Williams	Greuze 421	556 10 0
"	"	W. van Mieris 163	110 0 0
"	"	Murillo 58	819 0 0
"	"	Murillo 103	609 0 0
"	"	Potter 252 (cancelled. <i>See</i> Hope sale of 1858)	588 0 0
"	Brind, C.	A. van der Neer 217	325 0 0
"	Phillips, Messrs.	Ruisdael 56	602 3 0
"	Ashburnham, Lord	Gaspard Poussin 139	480 0 0
"	"	Salvator Rosa 116	1,785 0 0
"	William II of Holland	Van Dyck 79, 94	63,600 fl.
"	"	Hobbema 99	27,000 fl.
"	"	Rembrandt, 82, 90	18,000 fl.
"	"	Rembrandt 29	4,000 fl.

TABLE OF ACQUISITIONS IN ORDER OF TIME 401

Date	Collection	Painter	Price
			£ s. d.
1849	William II of Holland	Rubens 93	18,000 fl.
"	"	Sarto 9	30,350 fl.
"	Bowles, C. O.	Reynolds, 36	1,071 0 0
1851	Thévenin	Decamps 267	5,600 f.
"	d'Harcourt	Decamps 305	5,800 f.
"	Prousteau de Mont- louis	Boucher 429, 432, 438, 444	10,600 f.
"	"	Le Moine 392, 417	1,690 f.
"	"	Nattier 414	530 f.
"	Saceghem, Van	Coques 162	10,000 f.
"	"	Cuyp 172	7,700 f.
"	"	Rubens 521 (?)	3,000 f.
1852	Soult, Marshal	Cano 15	12,100 f.
"	Morny, Duc de	Berghem 186 (?)	16,000 f.
"	Laneuville, F.	Pater 472	3,500 f.
1853	Orleans, Duchesse d'	Bonington 333	8,200 f.
"	"	Roqueplan 285	15,500 f.
"	Decamps (1st sale)	Decamps 292	4,500 f.
"	Philippe, Louis	Lancret 465	735 0 0
"	"	Velazquez 12	1,680 0 0
"	Bedford, Duchess of	Bonington (?)	—
"	"	Wilkie 352	543 0 0
"	Parijs, Van	Rubens 30	18,200 f.
1854	Unknown	Decamps 318	2,125 f.
"	Townshend, Lord C.	Hilton 633	640 0 0
"	"	Reynolds 47	225 15 0
"	Cave, W. M.	Murillo 46	1,764 0 0
"	Mecklenburg, Baron von - - -	Wouwerman 65	80,000 f. (?)
"	G. de Chavaignac	Raoux 128	1,205 f.
1855	Farrant, Thomas	Canaletto 514	104 0 0
"	"	Claude Vernet 480	116 11 0
"	Meigh, Charles	Pater 380	68 5 0
"	"	Sully 564	45 3 0
"	Third Marquis of Hertford (Exors. of)	Hoppner 563	—
"	Bernard, Sir T.	Canaletto 506	194 5 0
"	"	Canaletto 510	204 15 0
1855	Unknown	Horace Vernet 619	—
1855	Comailles, Baron de	Boucher 485, 486	20,200 f.
1856	Sibthorpe, Col., M.P.	Rossi 546	15 0 0
"	Rogers, Samuel	Reynolds 40	2,205 0 0
"	"	Rubens 520	273 0 0
"	"	Velazquez 6	1,210 1 0
"	"	Watteau 377	183 15 0
"	Oxford, Earl of	Rubens 63	4,777 10 0
"	"	Sassoferrato 646	1,076 5 0
1857	Braine, G. T.	Claude Lorrain 125	525 0 0
"	"	Titian 5	341 15 0
"	Patureau, Théodore	Boucher 445, 447	14,500 f.
"	"	Coques 92	45,000 f.
"	"	Cuyp 49	26,000 f.
"	"	Desportes 594, 628	10,700 f.
"	"	Greuze 388	27,700 f.
"	"	W. van der Velde 221	10,000 f.
"	Vente J. (Paris)	Decamps 677	900 f.
"	Wallace, Richard	Géricault 274	5,550 f.
"	"	Lancret 409	3,425 f.
"	"	Meissonier 287 (?)	7,300 f.
1857	Unknown	Bonington 341	231 0 0
"	"	Brouwer 211	—

402 TABLE OF ACQUISITIONS IN ORDER OF TIME

Date	Collection	Painter	Price
			£ s. d.
1857	Unknown	Canaletto 497, 499	—
"	"	Decamps 345	—
"	"	Delaroche 286	—
"	"	Metsu 234	—
"	"	Murillo 136	—
"	"	I. van Ostade 21	—
"	"	Saint-Jean 760, 761	—
"	"	Horace Vernet 277	—
"	"	Horace Vernet 349	—
"	"	Watteau 410	—
"	"	Wouwerman 144	—
1858	Véron	Decamps 353	11,200 f.
"	Baillie, Col. Hugh	Murillo 13	1,575 0 0
"	Collot	Decamps 269	9,000 f.
"	Hope, W. Williams	Greuze 403	5,600 f.
"	"	Potter 252	20,100 f.
"	"	Teniers 227	660 0 0
1859	Paget, Col. F.	Reynolds 32	2,677 10 0
"	Phipps, General the Hon. Edmund	Bonington 270	189 0 0
"	"	Landseer 373	815 0 0
"	"	Newton 617	210 0 0
"	"	Reynolds 43	630 0 0
"	"	Reynolds 45	840 0 0
"	"	Rubens 524 (?)	—
"	"	Steen 154	225 15 0
"	"	Wilkie 357	402 3 0
"	Haverfield	Gainsborough 44	756 0 0
"	Northwick, Lord	Camphuijsen 132	510 0 0
"	"	Cima 1	840 0 0
"	"	Clouet 529 or 551 (?)	8 8 0
"	"	Coques 223	315 0 0
"	"	Guardi 647	54 0 0
"	"	De Heem 76 (?)	17 17 0
"	"	Luini 8 (?)	210 0 0
"	"	Morton 632	210 0 0
"	"	Velazquez 70	325 10 0
"	"	Venetian School 19	1,312 10 0
"	"	J. Weenix 59	367 10 0
"	Sullivan, R.	Rubens 523, 524	86 0 0
1859	Unknown	Berghem 185	—
"	"	Canaletto 495	—
"	"	Canaletto 496	—
"	"	Canaletto 498	—
"	"	Canaletto 507	—
"	"	Guido 644	—
"	"	De Heem 175	—
"	"	Hondecoeter 83	—
"	"	Lancret 378	—
"	"	Marne 462	—
"	"	Marne 469	—
"	"	Murillo 104	—
"	"	Vois 205	—
1860	Seymour, Lord H.	Bonington 323	49,000 f.
"	"	Bonington 674	1,290 f.
"	"	Bonington 678	1,390 f.
"	"	Bonington 676	1,050 f.
"	"	Bonington 679	2,430 f.
"	"	Decamps 649	1,480 f.
"	"	Decamps 682	16,400 f.

TABLE OF ACQUISITIONS IN ORDER OF TIME 403

Date	Collection	Painter	Price
1860	Seymour, Lord H.	Scheffer 616	£ s. d. 12,600 f.
"	Leicester, Rev. F.	Cuyp 54	850 10 0
"	"	W. van Mieris 220	267 15 0
1860	Unknown	Watteau 387	—
1861	Fau, Joseph	Decamps 261	8,900 f.
"	"	Decamps 294	8,320 f.
"	Le Hon, Comtesse	Decamps 692, 717	36,200 f.
"	Schrieck, D. van den	Cuyp 232	6,100 f.
"	"	Ruisdael 197	19,000 f.
"	"	Wouwerman 187	6,600 f.
"	Scarisbrick, C.	Ruisdael 50	1,312 10 0
"	"	W. van de Velde 143	651 0 0
"	"	Wynants 190	317 10 0
1861	Carnac Sir J.	Reynolds 35	1,795 10 0
1861	Decamps (2nd Sale)	Decamps 307 (?)	25,000 f.
1862	Baillie	Rubens 71	6,300 f.
1862(?)	Unknown	Watteau 381	2,750 f.
1863	Demidoff, Prince Paul	Bonheur 372	7,500 f.
"	"	Gallait 308	15,500 f.
"	"	Leys 275	19,000 f.
"	"	Bonington 672,	5,100 f.
"	"	Bonington 698	9,100 f.
"	"	Bonington 701	3,650 f.
"	"	Bonington 704 (?)	4,550 f.
"	"	Bonington 708 (?)	8,280 f.
"	"	Bonington 714	4,150 f.
"	"	Brascassat 721	10,000 f.
"	"	Decamps 666	1,420 f.
"	"	Delaroche 738 (?)	6,200 f.
"	"	Pettenkofen 338	5,000 f.
"	"	H. Vernet 593	12,400 f.
"	Bicknell, E.	Derby 709	25 0 0
"	"	Derby 713	22 1 0
"	"	Derby 725	12 12 0
"	"	Fielding 690	367 10 0
"	"	Fielding 691	556 10 0
"	"	Fielding 715	798 0 0
"	"	Fielding 716	273 0 0
"	"	Fielding 718	441 0 0
"	"	Harding 658	294 0 0
"	"	Landseer 257	2,415 0 0
"	"	Lawrence 39	147 0 0
"	"	Nesfield 703	63 0 0
"	"	Roberts 258	1,438 10 0
"	"	Roberts 587	273 0 0
"	"	Roberts 659	262 10 0
"	"	Roberts 680	110 5 0
"	"	Roberts 689	99 15 0
"	"	Roberts 697	430 10 0
"	"	Stanfield 343	1,575 0 0
"	"	Turner 651	535 10 0
"	"	Turner 654	798 0 0
"	"	Turner 664	451 10 0
"	"	Turner 661	535 10 0
1863	Davin	Isabey 579	3,240 f.
1864	Anonymous	Meissonier 291	19,500 f.
"	Clare, Lord	Greuze, 398	1,071 0 0
1865	Pourtales - Gorgier,	Cagnacci 643 (?)	4,000 f.
"	Comte de	Champagne 119	43,500 f.
"	"	Decamps 304	8,000 f.

404 TABLE OF ACQUISITIONS IN ORDER OF TIME

Date	Collection	Painter	Price
1865	Pourtalès - Gorgier,	Delaroche 311	£ s. d. 10,200 f.
"	Comte de	Delaroche 314, 320	80,200 f.
"	"	Dolci 562	27,000 f.
"	"	Hals 84	51,000 f.
"	"	Lancret 408	7,300 f.
"	"	Luini 10	83,500 f.
"	Petit, F.	H. Vernet 346	35,200 f.
"	Brienen van der		
	Grootelindt, Ba-		
	ron Van - -	Heyden 230	(?)
"	"	Hobbema 95	90,000 f.
"	"	De Hooch 27	50,000 f.
"	"	Nuyen 310	11,000 f.
"	"	Potter 189	44,100 f.
"	"	Rubens 522	20,650 f.
"	Morny, Duc de	Calame 588	8,500 f.
"	"	Fragonard 382	35,000 f.
"	"	Fragonard 430	30,200 f.
"	"	Greuze, 327	28,700 f.
"	"	Greuze 454	8,100 f.
"	"	Guardi 491	20,000 f.
"	"	Guardi 494	20,000 f.
"	"	Guardi 503	18,000 f.
"	"	Guardi 508	25,000 f.
"	"	Hackaert 121	29,000 f.
"	"	Meissonier 289	36,000 f.
"	"	Pater 420	37,000 f.
"	"	Pater 424	29,000 f.
"	"	Schopin 568	2,350 f.
"	"	Velazquez 100	6,200 f.
"	"	Watteau 416	31,000 f.
1866	Kat, H. de	Netscher 212	6,150 f.
"	"	Netscher 214	5,500 f.
1866(?)	Nieuwerkerke	(?)Ferrarese School 539	290 f.
1867	Gaillard père	Decamps 259	20,000 f.
"	Pommersfelden,		
	Schönborn von -	Metsu 240	45,500 f.
"	"	A. van der Velde 199	40,000 f.
"	"	J. Weenix 98	41,500 f.
"	"	J. Weenix 124	25,000 f.
"	"	J. Weenix 182	1,050 f.
1868	Demidoff, Prince (of		
	San Donato) -	Berghem 25	42,000 f.
"	"	Cuyp 51	140,000 f.
"	"	Hobbema 60	98,000 f.
(?)	Khalil-Bey	Rembrandt 173	—
"	"	Werff 165	20,000 f.
"	Aquila, Prince of	Dupré 299 (?)	15,000 f.
"	"	Landelle 278	4,100 f.
"	Péreire, Isaac	Delacroix 282	4,000 0 0
1868	Unknown	Decamps 699, 722	—
1869	Maison, Marquis	Watteau 439	13,000 f.
"	Rivière	Robert 592 (?)	750 0 0
"	Delessert	Bonington 322	31,000 f.
1870	Escribe	Meissonier 290	32,550 f.
"	Demidoff, Prince (of		
	San Donato) -	Bonington 351	83,000 f.
"	"	Fragonard 394	31,500 f.
"	"	Greuze 407	58,000 f.
"	"	Lami 702 (?)	200 f.

TABLE OF ACQUISITIONS IN ORDER OF TIME 405

Date	Collection	Painter	Price
1870	Demidoff, Prince (of San Donato)	Lami 710	£ s. d. 4,900 f.
"	"	Lami 723	5,100 f.
"	"	Scheffer 316	100,000 f.
1870	Unknown	Pettenkofen 621	—

Sir RICHARD WALLACE 1818-1899

(Inherited the Collection 1870)

1871(?)	Calamatta, Luigi	Ingres 767	—
1872	Beurdeley, A.	Platzer 634	(?)
"	"	Troy 466, 470	160,000 f. (with other purchases)
"	"	Lancet 393	9,900 f.
"	"	Pater 452	18,400 f.
"	"	Robert-Fleury 361	10,000 f.
"	"	Scheffer 284	56,000 f.
"	Röel, Hodgshon, Dowager - -	Bourse 166	6,000 g.
"	"	Hobbema 164	45,000 fl.
"	"	De Witte 254	27,000 g.
"	Allègre	Mirbel 763, 764	500 f.
"	Nieuwenhuys	Boucher 446	700 0 0
"	"	Drost 61	100 0 0
"	"	Everdingen 113	200 0 0
"	"	Van Huysum 149	(?)
"	"	Jordaens 120 (?)	2,150 0 0
"	"	Pieter Pourbus 531	650 0 0
"	"	Pynacker 115 (?)	400 0 0
"	"	Teniers 191	300 0 0
"	"	Terborch 235	350 0 0
"	"	Velazquez 106, 109	(?)
"	"	De Vos 18 }	300 0 0
"	"	De Vos 22 }	
"	C. Cope	Fragonard 412	913 10 0
"	Hall, A. Clinton	H. Vernet 606	7,020 f.
"	Paturle, Mme.	Decamps 302	51,500 f.
"	Tauzia, Vicomte de	Beceafumi 525	(?)
"	"	Foppa 538	(?)
"	"	Pollaiuolo 762	(?)
"	Unknown	Nattier 437	—
"	"	Nattier 456	—
1873	Durlacher	Canaletto 501	120 0 0
1875	Raymond, Rev. O.	Stanfield 354	300 0 0
"	Anguiot	Prud'hon 347	67,000 f.
1877	Sadler, Sir Seymour	Storck 208	200 0 0
1880	Unknown	German School (16th C.) 533	—
1882	The Empress Frederick - - -	Angeli 557	Gift
"	Subscribers	Symonds 578	Gift
1886	Marlborough, Duke of - - -	Teniers 635	46 4 0
"	"	Teniers 636	17 17 0
"	"	Teniers 638	13 13 0
1874-90	Prince of Wales	Landseer 376	7,000 0 0
"	Unknown	Greuze 402	600 0 0
"	"	Harper 694, 695	—
"	(?) The Artist	Heilbuth 342	—
"	"	Heilbuth 576	—

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The following pictures were among those lent to the Bethnal Green Museum in 1872 by Sir Richard Wallace; but it is probable that most of them were acquired by the fourth Marquis:—

Achenbach 618	Diaz 312	Frans van Mieris 639
Backer 89	Dou 177	Jan van Mieris 176
Bakhuizen 248	Eworth 535	Willem van Mieris 155
Bellangé 581	Fauvelet 374	Willem van Mieris 179
Bellangé 586	Flemish School 534	Willem van Mieris 181
Bellangé 671	Fragonard 379	Muller 605
Bellangé 683	Fragonard 455	Nattier 453
Bellangé 748	French School 599	Nattier 461
Berghem 213	Fyt 101	Neeffs 152
Berghem 256	Gérôme 301	A. van der Neer 159
Boilly 435	Gérôme 306	A. van der Neer 184
Boilly 473	Greuze 384	A. van der Neer 200
Boilly 479	Greuze 413	E. van der Neer 243
Bonheur 260	Greuze 419	Netscher 167
Bonheur 364	Gros 303	Noordt 20, 96
Bonington 273	Guardi 502	N. Italian School 542
Bonington 319	Guardi 504	Oudry 625
Bonington 339	Guardi 517	Oudry 627
Bonington 362	Guardi 518	Oudry 629
Bonington 375	Gudin 580	Oudry 631
Bonington 657	Van der Helst 110	Papety 567
Bonington 675	After Holbein 547	Papety 600
Bonington 688	After Holbein 554	Papety 611
Both 24	Van Huysum 207	Papety 673
Both 28	Isabey 271	Pater 383
Boucher 385	Isabey 335	Pater 386
Boucher 399	Jacquand 648	Pater 397
Boucher 418	Johannot 693	Pater 400
Boucher 431	Lami 653	Pater 405
Boucher 433	Lami 663	Pater 406
Brascassat 363	Lancret 401	Pater 426
Bronzino 555	Lancret 448	Pater 458
Canaletto 505	Lancret 450	Pater 460
Canaletto 509	Landseer 589	Pils 665
Canaletto 512	Largillière 122	Pot 192
Canaletto 513	Lawrence 41	Potter 219
Canaletto 515	Lawrence 558	Prud'hon 264
Canaletto 516	Le Brun 449	Prud'hon 295
Champagne 127	Le Brun 457	Prud'hon 315
Clouet 530	Lépicié 464, 466	Raffet 747
Cogniet 279	Leys 570	Rembrandt 201
Cooper 309	Loo, C. Van 451	De Ring 107
Corot 281	Maes 224	Robert 590
Couture 262	Maes 239	Robert 591
Couture 265	Marilhat 293	Roman School 553
Couture 288	Marilhat 317	Roqueplan 571
Couture 340	Marilhat 334	Roqueplan 583
Couture 370	Marilhat 356	Roqueplan 595
Cuyp 180	Mayer 348	Roqueplan 603
Cuyp 250	Meissonier 297	Roqueplan 609
Decamps 263	Meissonier 325	Roqueplan 612
Decamps 706	Meissonier 326	Roqueplan 707
Delacroix 324	Meissonier 328	Rousseau 283
Delaroche 276	Meissonier 330	Rubens 519
Delaroche 300	Meissonier 331	Ruisdael 148
Delaroche 355	Meissonier 332	Ruisdael 156
Delaroche 358	Meissonier 337	Saint Jean 569
Delaroche 596	Meissonier 369	Saint Jean 601
Delaroche 604	Meissonier 371	Saint Jean 760
Diaz 266	Merle 597	Sant 602
Diaz 268	Miereveldt 66	Sassoferrato 565

Scheffer 298	W. van de Velde 246	Horace Vernet 614
Scheffer 321	Verboeckhoven 622	Horace Vernet 724
Schelfhout 573	Venetian School 493	Watteau 395
Snyders 72	C. J. Vernet 135	G. B. Weenix 146
Steen 111	Horace Vernet 368	Jan Weenix 62
Steen 150	Horace Vernet 572	Jan Weenix 64
Steen 158	Horace Vernet 575	Jan Weenix 67
Stry 147	Horace Vernet 577	Jan Weenix 91
Teniers 196	Horace Vernet 582	Jan Weenix 103
Teniers 231	Horace Vernet 584	Jan Weenix 141
Troyon 344	Horace Vernet 598	Jan Weenix 142
Troyon 359	Horace Vernet 607	Westall 757
W. van de Velde 77	Horace Vernet 608	Wouwerman 216
W. van de Velde 145	Horace Vernet 610	Ziem 366
W. van de Velde 194	Horace Vernet 613	

The following pictures appear in the Catalogue for 1874 of the Bethnal Green Loan Collection :—

Bellangé 720	Cogniet 685	Robert-Fleury 686
Bellangé 730	Delaroche 735	Roqueplan 652
Bonington 668	Downman 751-754	Stanfield 667
Bonington 684	Géricault 755	Stanfield 712
Bonington 696	Hove 736	Horace Vernet 719
Bonington 726	Papety 711	Horace Vernet 728
Bonington 732	Raffet 731	Horace Vernet 729
Bonington 749	Raffet 737	Horace Vernet 740
Callow 746	Raffet 744	Winterhalter 669
Cogniet 681	Raffet 745	

The following pictures do not appear in the Bethnal Green Catalogue; some of them may therefore have been acquired at a later date than 1874 :—

Bakhuizen 244	Florentine School 556	Oudry 626
Bellangé 650	Florentine School 768	Oudry 630
Bellangé 705	Fragonard 483	School of Parma 552
Bellangé 742	Fragonard 488	School of Parma 774
Benvenuto di Giovanni 543	French School 645	School of Parma 775
Bianchi Ferrari 2	German School 758	School of Parma 776
Both 198	Greuze 396	Frans Pourbus 26
Boucher 411	Greuze 415	Predis C. de 759
Boucher 423	Greuze 425	Rembrandt 777
Boucher 471	Greuze 443	Rigaud 130
Boucher 481	Greuze 459	Robert 615
Boucher 482, 489	Hondius 771	Robert-Fleury 778
Boucher 490	Johannot 739	Roqueplan 662
Boucher (after) 467	Lancret 422	Ruisdael 247
Boucher (after) 468	Lavreince 772	Scheffer 687
Boucher, School of 766	Lawrence 559	Sienese School 550
"Charlier" 474-476	Louis Michel van Loo 477	Lo Spagna 545
Clouet 529 or 551	Luini 526	Teniers 637
Cornille de Lyon 532	Luini 537	Umbrian School 540
Courtois 769	Meissonier 329	Horace Vernet 336
Crivelli 527	Milanese School 544	Horace Vernet 367
Decamps 699	Morland 574	Horace Vernet 741
Ferrarese School 536	Netscher 204	Horace Vernet 743
Flemish School 528	Netscher (after) 773	Jan Weenix 102
Flemish School 548	N. Italian School 541	Jan Weenix 174
Flinck 78	Oudry 623	Jan Weenix 233
Florentine School 549	Oudry 624	Westall 566

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